

Amateur Photographer



AP Awards special

We name the best cameras, lenses and accessories of the year – buy with confidence

Passionate about photography since 1884

Break the rules

Fresh ways to get more creative shots

- Striking & unusual compositions
- Exposure tweaks for cool effects
- Add deliberate motion & blur

Printing masterclass

Ink and paper tips for
fantastic-looking prints

Amateur Photographer of the Year

How to enter the UK's
best photo contest



Raising the bar What does it take to win big in the Sony World Photo Awards?

SIGMA

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With the Oscars out of the way it's time to reveal the Oscars of the UK photographic industry: the Amateur Photographer Awards. Our awards are taken seriously worldwide because they are among the most authoritative. Our lab tests use the UK's most sophisticated testing equipment (we have the country's only facility capable of testing lenses as long as 600mm) and AP's

technical team have an unequalled 30 years of experience. Turn to page 47 for the winners.

This week we also launch Amateur Photographer of the Year 2018 (page 29), once again with the support of Sigma Imaging who have offered some amazing prizes. Last year's contest saw 20,000 entries, and this year, after listening to reader feedback, we've tweaked the rules to make it even better. Good luck!

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© JOHN POW

Seafield Beach by John Pow

Nikon D810, 14-24mm, 1.6sec at f/13, ISO 100

This stunning sunrise was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer John Pow. He tells us, 'For a few days, I had been trying to get a shot of the sun rising through a gap in the old sea wall at Seafield Beach in Kirkcaldy, Scotland. Using my Ephemeris app, I knew that the sun would rise in the right position, but the skies had been cloudy all week. Fortunately

the forecast for the Friday morning was broken cloud, so I got up early to get in position for the sunrise. As I walked to the location I saw these wonderful patterns in the sand, and set about trying to catch them. The shot is pretty much as it was taken – no filters and not much done in post production. I wish I had gone for a smaller aperture or focus stacked the shot, as I think the boat and its reflection could be sharper.'

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Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 45.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packed prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 45.

NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucke



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Learn from the masters

Masters of Photography has announced a new series of online masterclasses, featuring Joel Meyerowitz first, followed by Steve McCurry and Albert Watson. Students can learn at their own pace and in their own time. Each masterclass is around five hours and priced at \$170 (£120). See <https://mastersof.photography>.

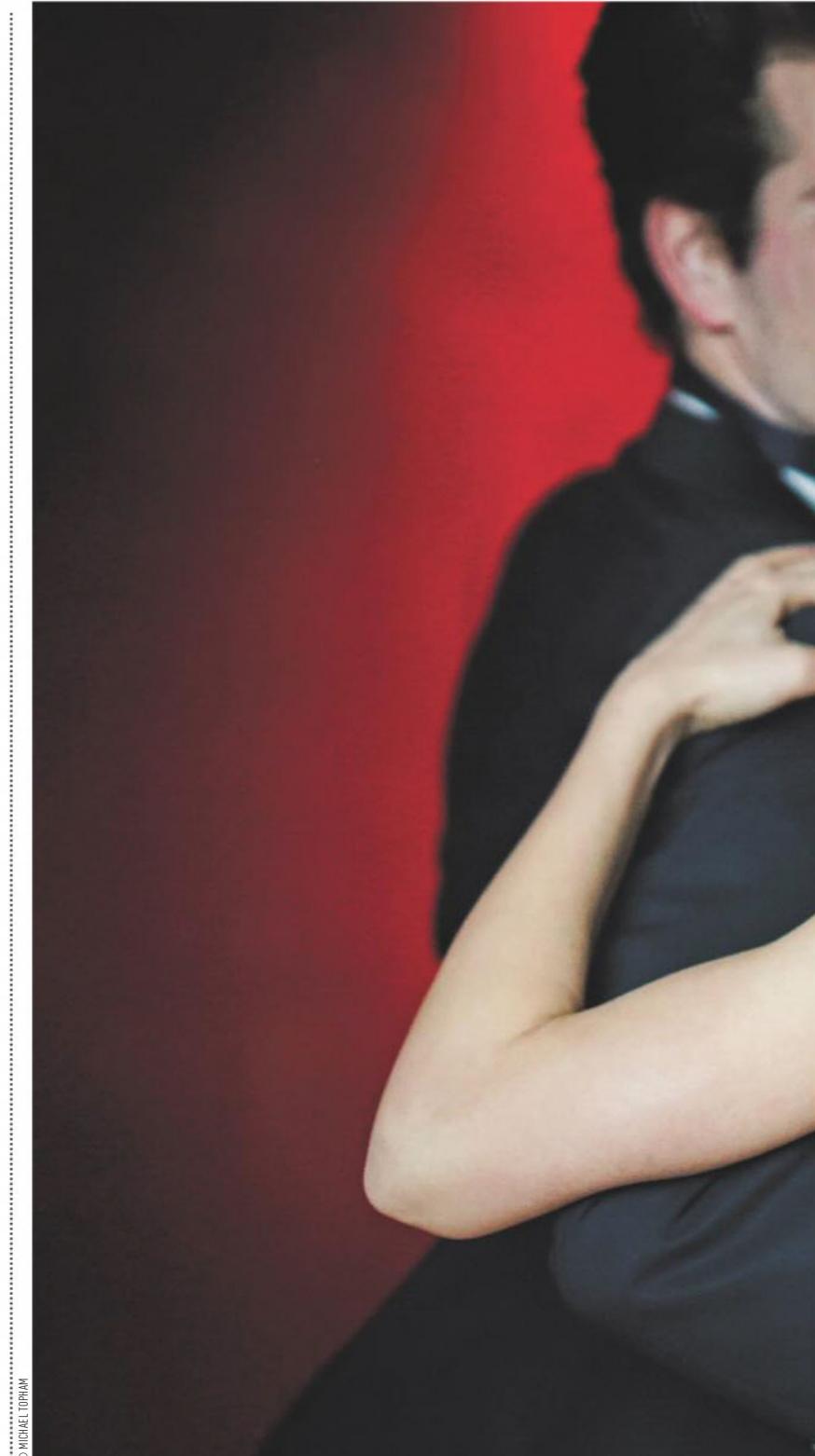
Sigma launches *SEIN* online

In 2014 Sigma released the print magazine *SEIN*, distributed quarterly for free in Japan. Last month it launched the online version (English and Japanese). Designed in-house, its aim is to share Sigma's passion for the visual arts and discuss the manufacturing processes through features, interviews and essays.



Win £2,000 worth of prizes with Fotospeed

The Fotospeed Photographer of the Year competition will be at The Photography Show this year following its success in 2017. Winners will be announced for the 2018 competition on their stand (F31), and will be awarded prizes worth £2,000, including top-of-the-range printing materials and bespoke tutoring from award-winning photography, Doug Chinnery.



© MICHAEL THORAM

Nikon firmware updates

Nikon has released an array of firmware updates for cameras including the D500, D4, Df, D800, D800E, D810 and D7100. All the updates bring improved support for AF-P lenses with stepper AF motors such as the Nikkor 70-300mm f/4.5-5.6E ED VR. Download from downloadcenter.nikonimaginglib.com/en/update/index/2018.html.

BIG picture

Sony Alpha 7 III set to impress in full-frame mirrorless market

There has been a flurry of new product announcements these past few weeks, most of which have been timed to coincide with Japan's incredibly popular camera and photo imaging show, CP+2018. The star of this year's show is the Sony Alpha 7 III: Sony's basic full-frame model which slots beneath



the outstanding Alpha 9 and Alpha 7R III. The image above was captured while trying out the camera's 10fps continuous burst shooting and improved autofocus response in low light, both of which have been radically improved over its predecessor, the Alpha 7 II. This JPEG, taken at ISO 3,200 with the Sony FE 85mm f/1.4 GM lens, reveals excellent rendition of skin tones. Read our first impressions about this camera on page 8.

Words & numbers

The best DSLR ever made

AP's Technical Team

Description of Product of the Year – the Nikon D850
– at the AP Awards 2018

28

Number of awards presented
at the AP Awards 2018
(see page 47)

Sigma announces two new Art lenses

SIGMA has revealed two brand new Art lenses and has also announced that a further seven of its existing lenses will be made available in the Sony FE mount.

First of the two new additions is the Sigma 105mm f/1.4 DG HSM lens, which Sigma describes as the 'bokeh master'. This is the longest focal-length lens in the Art series to feature an f/1.4 maximum aperture, and it brings the total number of Sigma lenses with such a fast aperture to nine, including six for full-frame cameras and three for APS-C models.

The second lens is the Sigma 70mm f/2.8 DG Macro lens, which is the first macro lens in Sigma's Art lens line-up.

Sigma also revealed that it will be manufacturing nine Art prime lenses for Sony FE mount, which is found on Sony's full-frame cameras, such as the new Sony Alpha 7 III (see page 8). Focal lengths from 14mm to 135mm will be covered by the new Sony FE mount line-up, including the two brand new models. Sigma says it plans to add more lenses to this mount option in the future.

'This is the longest focal-length lens in the Art series to feature an f/1.4 maximum aperture'



Sigma's 'bokeh master', the 105mm f/1.4 Art lens, boasts exceptional peripheral brightness and minimal vignetting

The new 105mm f/1.4 DG HSM lens incorporates 17 optical elements in 12 groups. These include three FLD glass elements, two SLD glass elements and one aspherical lens element. This optical system is designed to minimise chromatic aberration, while simultaneously delivering beautiful bokeh in out-of-focus areas. Aimed primarily at portrait photographers, the lens boasts exceptional

peripheral brightness, along with minimal vignetting.

Meanwhile, the 70mm f/2.8 DG Macro lens features an extending, floating, two-group focus mechanism. This is designed to minimise aberrations, with an optical system incorporating two FLD glass elements, two SLD glass elements and one element with a high rate of anomalous partial dispersion and high index of refraction.

Both lenses have a dust- and splash-proof structure, with special sealings at the mount connection. Other shared features include compatibility with Canon Lens Aberration Correction, fast AF with full-time manual override and a brass bayonet mount.

Both lenses will be available in Sigma, Canon and Sony mounts, while the 105mm f/1.4 lens will also be available for Nikon.



The brand new Sigma 70mm f/2.8 features an extending, floating, two-group focus mechanism



Photo firsts on smartphones

SAMSUNG has announced its two new flagship smartphones, the S9 and S9+. Marking the first time that variable mechanical apertures are made available on a smartphone, users of the new devices can choose between f/1.5 when shooting in low light or f/2.4 for brighter conditions. There's also a 12MP 'Super Speed' sensor which features an integrated DRAM module for more processing power, designed to increase detail and reduce noise. Other notable camera features include super-slow-motion mode and a new augmented reality (AR) Emoji function. There's also optical image stabilisation and dual pixel AF.



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Panasonic unveils telephoto zoom lens

PANASONIC'S latest telephoto zoom lens, the Leica DG Vario-Elmarit 50-200mm f/2.8-4.0 ASPH, is the newest in the manufacturer's series of f/2.8-4.0 Leica optics.

The new lens offers a zoom range of 100-400mm in 35mm terms, and is being targeted towards wildlife, sports and action photographers. With a wide aperture, portrait photographers may also find the lens useful.

Compatible with both the 1.4x Teleconverter and 2.0x Teleconverter, you can extend the lens's maximum reach to either 560mm (equivalent) or 800mm (equivalent), thus making it even more valuable for wildlife photography.

Featuring a total of 21 elements in 15 groups, the lens system consists of two Ultra Extra-low Dispersion (UED) lenses, two Extra-low Dispersion (ED) lenses and two aspherical lenses, all designed to reduce distortion and aberrations.



The lens is aimed at wildlife, sports and action shooters

Panasonic's Nano Surface coating is also included to minimise ghosting and flare.

Power Optical Image Stabilisation (OIS) is on hand to help combat camera shake, working in conjunction with Dual IS and Dual IS 2 when mounted on Panasonic Lumix G cameras.

With a rugged design, the lens is dustproof and splash-proof, and freeze-proof down to -10°C. In addition, the lens can be

used with Olympus Micro Four Thirds cameras, but may not have exactly the same functionality.

The Leica DG Vario-Elmarit 50-200mm f/2.8-4.0 ASPH joins the Leica 8-18mm f/2.8-4.0 and 12-60mm f/2.8-4.0, meaning focal lengths from ultra-wide to telephoto are now covered by the series. It will be available to buy in metallic black, but a release date and price have yet to be revealed.

New firmware for Olympus cameras

MAJOR firmware updates for a range of Olympus cameras have been announced. The updates – version 2.0 for the E-M1 Mark II, version 4.0 for the E-M5 Mark II, and version 3.0 for the PEN F – are all available for free download via the Olympus Digital Camera Updater. The upgrades include new functionality, improved performance and a new Art filter.

For the E-M1 Mark II you can expect improvements to Pro Capture mode, the addition of smaller AF target setting, in-camera support for new lenses, and a host of other enhancements. With the E-M5 Mark II, Focus Stacking functionality has been added, which can be used with a total of eight M.Zuiko lenses. The PEN F upgrade adds minor functionality improvements, including the

ability to transfer and save Monochrome and Colour Profile settings of images captured with a PEN F to the camera via the Olympus Digital Camera Updater.

All three cameras get the new Bleach Bypass Art Filter. A LUT file will also be released to allow colour grading for videos shot using the E-M1 II and E-M5 II.

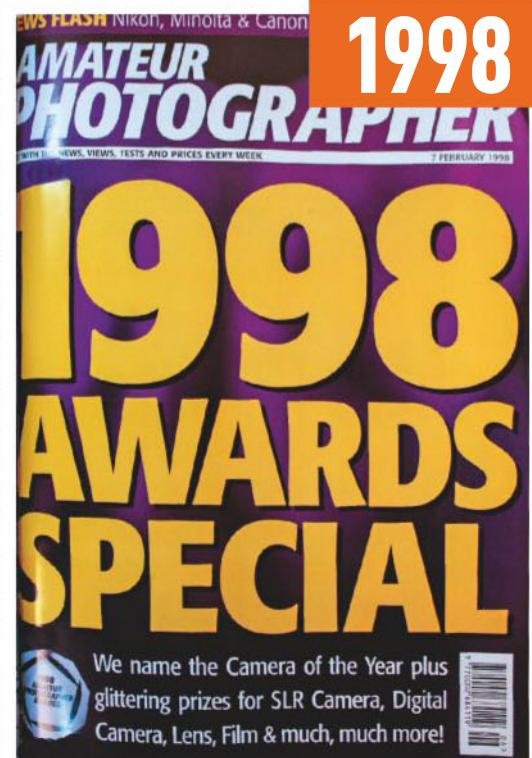


The three models will all get a new Art filter

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to 7 February 1998



We name the Camera of the Year plus glittering prizes for SLR Camera, Digital Camera, Lens, Film & much, much more!

WITH the 2018 AP Awards featured in this issue we thought we'd go back 20 years and see what won in 1998. In the grand scheme of things 20 years isn't that long, but in photography, 1998 was like being on another planet. Take for example our award for the best digital camera. Looking back from a year in which we have been spoiled with remarkable cameras like the Nikon D850, Sony A7R III and even the Canon G1X Mark III, it's difficult to comprehend our enthusiasm for the Kodak DC-210: a camera with 'a mighty 1,011,520 pixel CCD sensor.' Yes, that's one megapixel. 'The DC-210 is not just about pixel power,' our reviewer wrote. 'It's about as complete a digital camera as you can find at this price point.' That price point being £750! At least the Reader's Choice Product of the Year has stood the test of time somewhat better. The Tamron 90mm f/2.8 SP Macro lens is an all-time classic and remains popular today.



The Tamron 90mm lens and Kodak DC-210 won in 1998

Sony Alpha 7 III

Andy Westlake takes a first look at Sony's new camera on the block, which has compelling specs and a good mix of features

At a glance

- £1,999 body only
- 24.2MP BSI-CMOS full-frame sensor
- ISO 100-204,800 (extended)
- 10fps shooting
- 4K video recording
- 5-axis in-body stabilisation
- £2,200 with 28-70mm lens



Dual SD cards

Like the A7R III, the camera features dual SD slots which can be recorded to either simultaneously or sequentially. Only one is UHS-II compatible.

A couple of months back, Sony released the third generation of its high-resolution full-frame mirrorless cameras, in the shape of the 42.4MP Alpha 7R III. This remarkable all-rounder incorporated many features we had seen in the top-end Alpha 9, including a larger battery and improved body design. Now Sony has done essentially the same thing with its so-called 'Basic Model' A7-series, to bring us the new Alpha 7 III. But don't let that 'basic' label deceive you – this is one very powerful camera indeed, with an unprecedented mix of capabilities and features for the price. Indeed if it lives up to its considerable promise, the A7 III will be the best £2,000 camera yet made when it goes on sale in March.

At the heart of the latest model is a brand-new full-frame sensor. Like the previous two A7 generations it features a resolution of 24.2-million pixels, but it



now uses a back-illuminated architecture which should help keep noise to a minimum at high ISOs. Sony certainly seems confident enough on this score: it's increased the maximum sensitivity setting to ISO 204,800 in extended mode, which is a 2-stop advantage over the A7 II. What's more, Sony claims a stunning 15 stops of dynamic range at base ISO, allowing vast amounts of information to be recorded into the camera's 14-bit raw files, from the brightest highlights down to the deepest shadows.

It's not just sensitivity that's improved. Thanks to the incorporation of Sony's front-end LSI, the sensor's readout speed has doubled too. Coupled with the Bionz X processor, this brings an increase in frame rate to 10 frames per second with autofocus and exposure adjusted between shots (compared to the A7 II's 5fps). The buffer has been radically enlarged to take further

5-axis in-body IS

The updated stabilisation system provides up to 5 stops benefit and works in concert with optically stabilised lenses.



Touchscreen

The tilting rear screen now gains touch sensitivity, although with somewhat limited functionality.

Improved viewfinder

The A7 III gains a larger 2.3m-dot viewfinder compared to the A7 II, with Zeiss T* coating applied to the optics.

Sony has used the same rear control layout as the A7R III



The Alpha 7 III gains both a touchscreen and a larger viewfinder than its predecessor

advantage of this extra speed, to 177 JPEG frames rather than the previous 52. Alternatively you can record 89 compressed raw or 40 uncompressed raw files in a burst, which should keep most photographers happy. A silent fully electronic shutter is available too, along with an Anti-Flicker setting to avoid colour banding when shooting under artificial light.

Autofocus sees considerable advances, using technology inherited from the Alpha 9. The latest model features 693 phase-detection points covering 90% of the frame, compared to the A7 II's 117 points that were all grouped towards the centre of the image area. Sony says the autofocus is twice as fast as before, and works in light as low as -3EV. Even from my initial short session shooting with the A7 III, I can confirm that it's appreciably quicker than its predecessor. Sony's signature Eye AF is also now available in AF-C mode as well as AF-S.

One key feature that's received an update is the in-body 5-axis image stabilisation system, which works with practically every lens you can use on the camera. Refined algorithms mean that it now promises 5 stops of stabilisation, compared to 4.5 stops before.

Another big advance sees the A7 III capable of recording 4K video internally, using 6K full-pixel readout for super-high-quality footage. The camera also

supports Hybrid Log-Gamma for 4K HDR output, like the A7R III before it, along with S-Log2 and S-Log3 gamma modes to retain as much dynamic range in the output as possible for easier colour grading in post-processing. Microphone and headphone sockets are built-in, but disappointingly placed behind separate covers on the side of the camera's body.

In terms of design and handling, the A7 III is pretty much the same size and shape as its predecessor, and indeed near-indistinguishable when viewed from the front. But it gains all the same updates that we previously saw on its high-resolution sibling. The back of the camera is substantially changed, with a larger rear dial and the addition of both an AF-ON button and a focus-area joystick. Unfortunately when you're using the latter the camera still draws the focus point in an invisible mid-grey, whereas when you use the touchscreen the focus point is highlighted orange, but hidden under your finger. Sony still seems determined to get some interface decisions utterly wrong.

Other updates include improved colour processing, with Sony especially concentrating on rendering attractive skin tones. The camera also gains a USB 3.1 socket for either power supply or tethered operation from a Windows or Mac computer using Sony's Imaging Edge software.

First impressions

With the Alpha 7 III, Sony has taken a look at its 'basic' full-frame model and improved upon it in almost every way. With a new sensor, twice the shooting speed, uprated autofocus, and considerably improved battery life and handling, I suspect many an Alpha 7 II user will be tempted to make the upgrade. Likewise, those tempted by the likes of the Canon EOS 6D Mark II and Nikon D750, may well have their heads turned if they don't have an investment in another firm's lenses.

Of course the £2,000 body-only price is a considerable increase on the A7 II's current £1,200 price tag, but that's just Sony's way: the older model will continue to be on the market with the Alpha 7 III slotting in above. Crucially, the new kid on the block offers a more compelling specification and mix of features than any of its closest competitors. I'm looking forward to spending more time shooting with it.

Sony HVL-F60RM

Sony has also revealed a new flagship flash in the form of the HVL-F60RM. With high-power output and a maximum guide number of 60 (ISO 100), the HVL-F60RM provides wide-range zoom coverage from 20mm to 200mm, with continuous shooting for up to as many as 220 flashes.

Improvements over the existing HVL-F60M include superior heat-resistant materials and the use of new algorithms, which Sony claims will increase the heat resistance by four times. The recycle time between flashes is a hasty 1.7sec, but this can be improved to just 0.6sec with the new external battery adapter (FA-EBA1). As expected, flash synchronisation is maintained during continuous shooting to minimise flash misfires.

The flashgun is equipped with Sony's Quick Shift Bounce function that allows users to quickly shift from horizontal to vertical orientation; however unlike Canon's ingenious Speedlite 470EX-AI, the head isn't motorised. Functions can be freely assigned to the unit's



A built-in LED light provides extra illumination for autofocus in dim conditions

four-way controller, and it's possible to memorise the TTL flash output and recall it in manual mode to save time. As well as being dust-and-moisture resistant, there's a new optional rain guard (FA-RG1) to provide added protection between the flash and camera, while it can also be set up to be used as a transmitter to fire as many as 15 other off-camera units, assigned in up to five groups.

When it goes on sale in April, the Sony HVL-F60RM will cost £620. The optional external battery adapter (FA-EBA1) and rain guard (FA-RG1) will cost £270 and £27, respectively.

Sony RX0 receives release cable

Another new product to arrive from Sony is the VMC-MM2 – a new cable specially designed for the Sony RX0.

The idea behind the cable is that it's used to pair the RX0 with Sony A7-series or other Cyber-shot cameras for dual-camera shooting, giving photographers the opportunity to capture two different perspectives at the same time. The VMC-MM2



cable supports simultaneous photo/movie shooting with a single press of the main camera's release button, and has a coiled design with a right-angle connector to keep it clear of the EVF during shooting. The VMC-MM2 will be available in April and will cost £50.



Viewpoint

Nigel Atherton

With this year's Amateur Photographer of the Year about to launch, AP's editor ponders the relevance of the word 'amateur' in 2018

In 1863, at the age of 48, Julia Margaret Cameron was given a camera as a gift from her daughter, and within little more than a decade she created hundreds of portraits of eminent figures in Victorian society including Charles Darwin and Alfred, Lord Tennyson. Despite her impressive output and the high standard of her work, Cameron was classed as an amateur photographer.

Five years after Cameron's death *The Amateur Photographer* magazine was launched: 'A popular journal devoted to the interests of photography and kindred arts and sciences'. More than a century later AP is still going strong, but the definition of what it means to be an 'amateur' is equally unclear.

The line between 'amateur' and 'professional' has never been a sharp one, but it gets more blurred by the year as technology enables anyone with a modicum of competence to shoot marketable work and find an audience, be it through selling stock, shooting weddings or building a big Instagram following and getting sponsored. There are many photographers who market themselves as pros these days, but how many actually earn a proper living and pay their mortgage from their photography earnings? Fewer than ever, sadly. Even the most successful pros now earn most of their income teaching others.

What it takes to become pro

One reason why Cameron was so prolific was because she didn't have to worry about money – she even employed maids who chased potential portrait subjects down the street. Cameron had all the gear, and plenty of ideas, too.

Over 150 years after Cameron started taking photos, it's still the affluent amateurs who buy most of the expensive equipment (for proof, wander around The Photography Show.) They're the ones with well-paid jobs and generous pensions, while today's average pro has to justify every purchase on business grounds.



The winner of APOY 2017 was Henrik Spranz, a software developer from Austria

'AP is for everyone who loves photography, irrespective of how they earn a living'

Most pros started out reading AP, and many still do. About 15% of current AP readers are pros and many more occupy that space between pro and amateur, earning a few quid here and there. The title of our magazine is now an anachronism, like *Radio Times*. Its value is in its heritage, not in its relevance. AP is for everyone who loves photography, irrespective of how they earn a living.

The only exception is our annual Amateur Photographer of the Year (APOY) competition, which launches this week (see page 29). It is still only open to amateurs, who we have arbitrarily decided is 'a person who earns 10% or less of their income from photography or photographic services'. But this is rather difficult to police without asking for tax returns. Just because someone has a professional website doesn't make them a pro. Often they're projecting an aspiration, rather than a reality.

Perhaps we should just save a lot of hassle, open the competition to all, and judge the pictures on the basis of their merit rather than worrying that the winner of the landscape round might turn out to have made some money shooting a few weddings. What do you think?

Nigel Atherton is Editor of *Amateur Photographer*.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 45 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 20 March



Mastering macro

Learn to reveal the glorious details of subjects like insects, amphibians and reptiles



Panasonic Lumix DC-GX9

Andy Westlake reviews Panasonic's latest rangefinder-style mirrorless camera

Tamron 100-400mm f/4.5-6.3 Di VC USD

We test this lightweight, compact zoom

Light the way

Perfect your use of light in macro photography with Colleen Slater's tips



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The Photography Show THE NEC, BIRMINGHAM

STAND D150



1 Don't worry about clipping

Clipped shadows or highlights mean that parts of an image will be totally white or black, and therefore completely lacking in detail. This is usually a bad thing, especially if the bright part of a sky is blown out. But photographers can be a little obsessive about detail. Differences in contrast play a very important part in composition. So if it suits the composition to have part of the frame totally white or black in order to complement the detail elsewhere, then this shouldn't be a problem.

© JAMES PATERSON

Break the rules

Rules help us take better pictures, but blind devotion can result in clichéd pictures. **James Paterson** suggests a few ways to break free



James Paterson

James is an award-winning journalist, photographer, editor and trainer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For more details visit www.patersonphotos.com.

2 Accept Photoshop

Photoshop is just cheating, isn't it? Many believe this, but it shouldn't be a question of right or wrong, rather simply a technical choice like any other. Besides, if we shoot raw then post-processing is an essential part of the workflow, and even black & white is an 'effect' of sorts. As long as, in Photoshop, we don't try to deceive and pass off an image as something it's not, then what is the harm with digital enhancement, or HDR, or even a touch of added cloud blur like this?

BEFORE



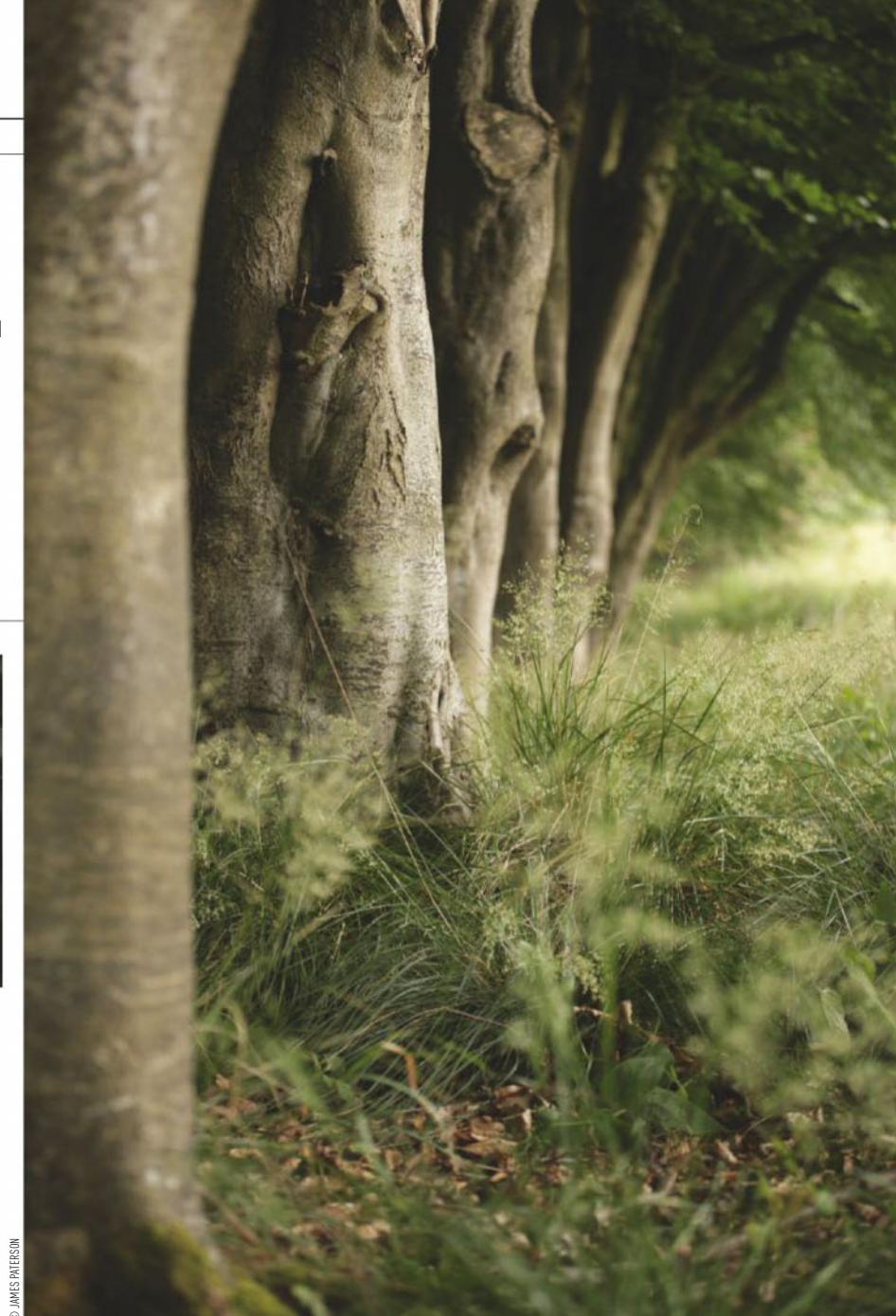
3 Shallow-focus landscapes

A solid stock-exposure setting for landscapes is to use aperture priority at f/16, ISO 100. This way there's usually enough depth of field to ensure front-to-back sharpness, and the low ISO ensures maximum image quality. However, like all stock settings, it shouldn't necessarily be the default. At times f/16 is unnecessarily narrow. When there are no objects too close to the camera, f/8 may suffice. And as a bonus a mid-range aperture will often be closer to your lens's sweet spot for maximum sharpness. What's more, there could be times when minimising depth of field results in a more creative image by allowing you to isolate parts of the frame and blur the rest.



4 Free your exposure settings

All too often we equate technique with quality, as if it's the nuts and bolts of the image (i.e. the exposure, lens and camera sensor) that matter. Of course, good technique is important, but what matters most is the picture, not the tools. For example, we're told that in order to fully get to grips with exposure, we should shoot in manual for full control. This is a great way for beginners to learn the fundamentals. But if you're happy shooting in full-auto mode and it works for you, don't let anyone tell you otherwise.



© JAMES PATERSON

AFTER



5 High ISOs

Some of us get queasy at the thought of noise-inducingly high ISOs like 3200 or more, but it shouldn't always be a problem. Aside from the fact that low-light performance in cameras is rapidly advancing, we should also consider an image's final destination. Yes, ISO 3200 may be noisy, but does it matter if, after applying noise reduction, the aim is to make a small print or view it on-screen?



6 Include man-made objects

Is there anything more annoying than a stray telegraph pole in an otherwise untouched landscape? Distracting details like this can detract from the natural beauty of a scene. But not every image has to be perfect. Including man-made objects in a harmonious way can add to a composition, especially if the stark shapes contrast with the natural surroundings.



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9 Crop unconventionally

Cropping is as much about what's left out as what's included in the frame, so sometimes a daring crop can give an image extra impact. It's one way for a photographer to leave a definitive stamp on the image, and it can draw attention to certain parts of the subject, like the eyes and hair here.

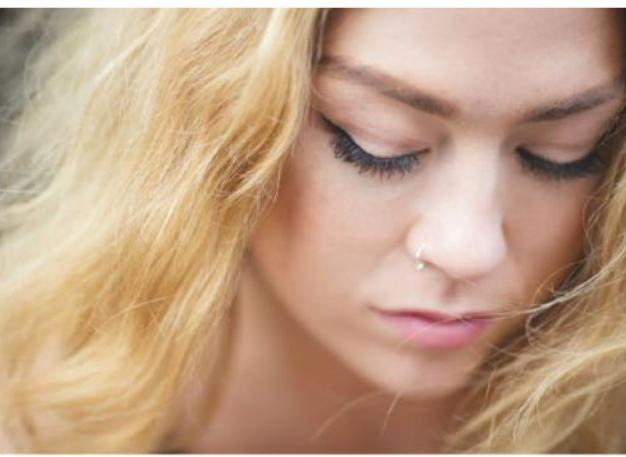
10 Embrace the blur

Nobody wants to be accused of pixel-peeping, but we can get carried away with image sharpness and detail. Instincts tell us that a soft image should be binned. But sometimes, a lack of detail can be refreshing. Expanses of intentional blur can transform a scene into an abstract array of colour and tone without distraction.

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8 Cut into the head

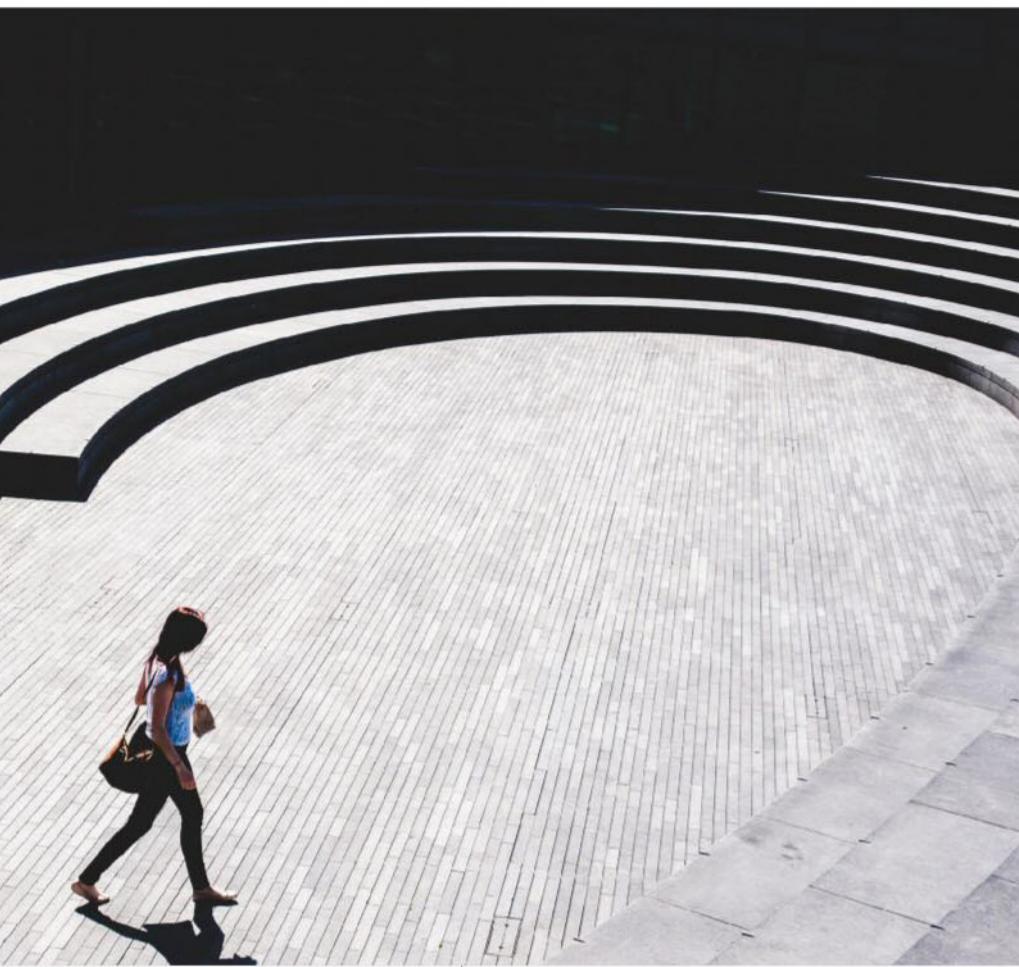
Unless you've adopted the 'passport photo' approach to your portraits, a crop into the head is often a good thing, as you can come in close to an expression, emphasise the eyes and fill the frame. If we're being specific, the crop should be into the forehead and not too close to the eyes. But then again, that's just another rule worth breaking from time to time.

11 Flip the frame

Of all the recognised masters of photography, Henri Cartier-Bresson was arguably the greatest at composing a frame. When scrutinising a composition, his advice was to flip the image upside-down. The idea is that it'll help you to view the image as a series of harmonious shapes while playing down its content. It's a trick that really works, and if an image looks good upside-down, why not keep it that way?



© JAMES PATERSON



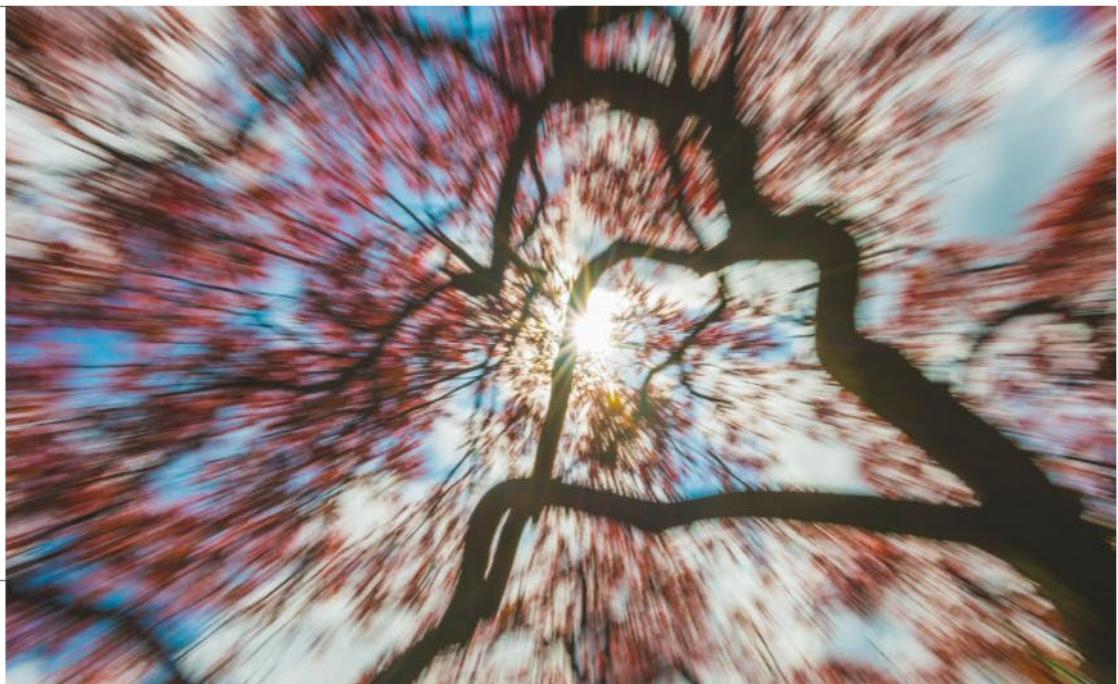
'Midday is certainly a challenging time to photograph, but if we can look for the right pockets of light... it doesn't have to be siesta time for our cameras'

13 Shoot at midday

Midday is usually thought of as a photographer's no-go zone. The magic hours around sunrise and sunset are the best times to shoot outdoors, so what's the point of going out when the sun is high and the light uninspiring? Midday is certainly a challenging time to photograph, but if we can look for the right pockets of light or angle our subject so that the light from directly above falls on them in a pleasing way, it doesn't have to be siesta time for our cameras.

12 Shake the camera

Any camera movement during an exposure will result in a soft image. We're told to avoid shake but as a visual effect, blur can be beautiful. So why not try turning a scene into a series of blurred streaks by prolonging the shutter speed then panning or twisting the camera, or even zooming?



© JAMES PATTERSON



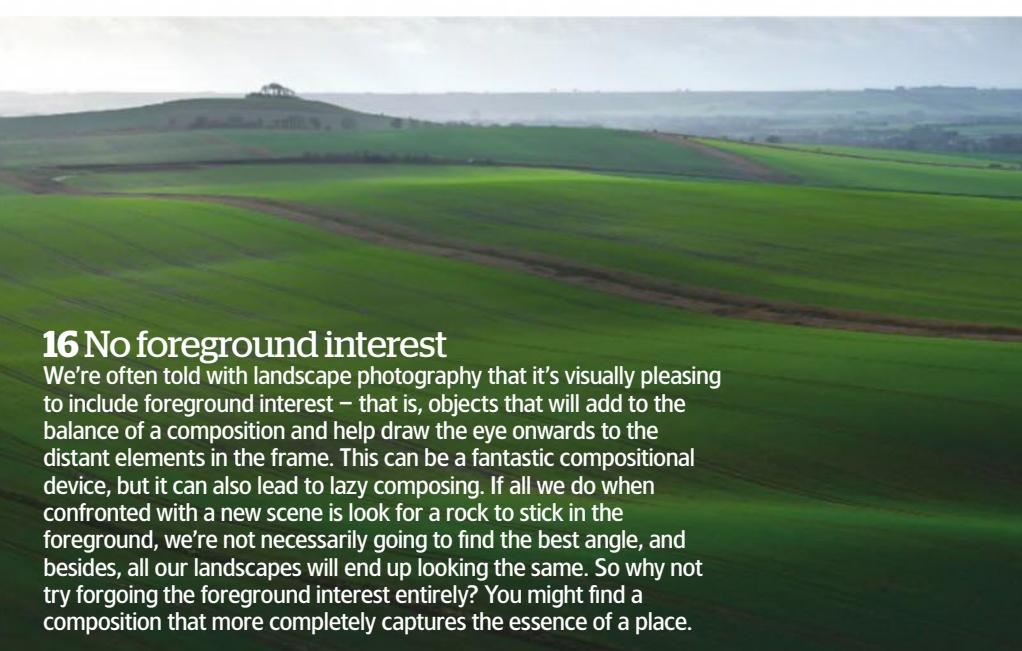
14 No need for white balance

If you shoot in raw then you can change white balance in a raw editor (such as Lightroom or your camera's own raw processor), and achieve exactly the same results as if it had been done in-camera. Many photographers are happy to leave white balance to auto, then tweak things later if necessary. As such, setting the correct white balance in-camera is best practice, but by no means essential.



15 Don't bother with mirror lockup

We're told that the clunk of the mirror can cause camera shake during a long exposure. But in reality, as long as you use a solid tripod, it will only cause a problem for shutter speeds in the range of about 1/40sec to 3sec. For speeds longer than this the moment of shake isn't significant enough to have a noticeable effect on the exposure.



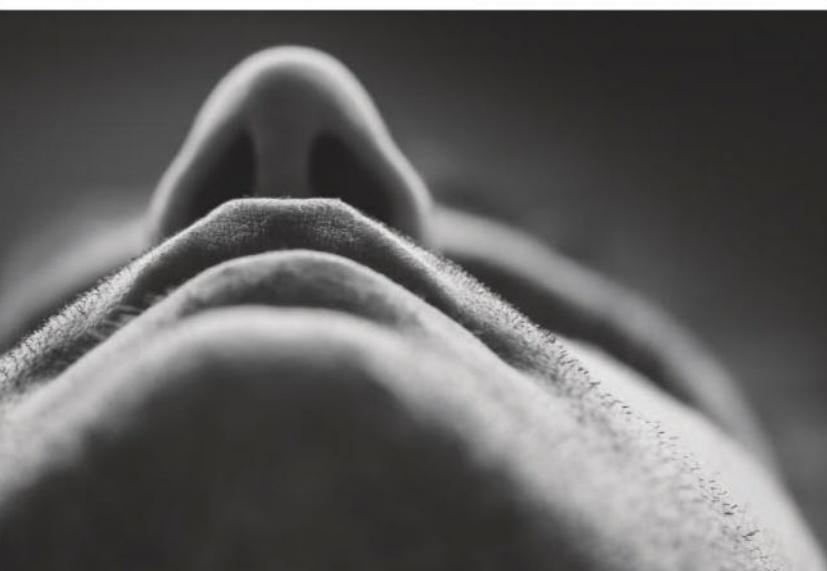
16 No foreground interest

We're often told with landscape photography that it's visually pleasing to include foreground interest – that is, objects that will add to the balance of a composition and help draw the eye onwards to the distant elements in the frame. This can be a fantastic compositional device, but it can also lead to lazy composing. If all we do when confronted with a new scene is look for a rock to stick in the foreground, we're not necessarily going to find the best angle, and besides, all our landscapes will end up looking the same. So why not try forgoing the foreground interest entirely? You might find a composition that more completely captures the essence of a place.



17 Mix your focal lengths

Certain subjects are conventionally suited to certain focal lengths. For instance, we're used to seeing wildlife pictures taken with long lenses, landscapes with wideangles and portraits with mid-range lengths. But why not play with this convention? The distorting nature of a wideangle isn't necessarily flattering, but it can result in an amusingly in-your-face portrait.



19 Don't focus on the eyes

The eyes are the gateway to the soul, so it stands to reason they should always be sharp. In general, this is a rule worth following for portraiture, because it usually doesn't matter if everything else is soft as long as the eyes are sharp. But at times, focusing elsewhere can yield creative results.



18 Use dead space

Filling the frame is a good way to exclude unimportant details, minimise a cluttered backdrop or draw attention to your subject. But sometimes dead space can help to tell a story or add to the mood of an image. Here it emphasises the sense of diving into unknown waters.



20 Forget the rule of thirds

The idea with this rule is that we divide a frame into thirds both horizontally and vertically, then compose the scene to place points of interest along those lines. It's a useful compositional trick to keep in mind, but the fact that it's easy to remember means it can become something of a default

for all compositions – a starting point that may lead to laziness or missed opportunities for more interesting framing, such as the centrally framed subject here. The composition should be arranged to suit the subject, not the other way around – although that's another rule that may sometimes be worth breaking.

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Success in sports is taken very seriously in communist China; it's a matter of national pride
Canon EOS 5D Mark II, 24-105mm, 1/250sec at f/9, ISO 250



奧



ALL PICTURES © YUAN PENG

Raising the bar

As an appetiser for this year's **Sony World Photography Awards**, one of last year's winners talks to **Geoff Harris** about his astonishing portraits of child gymnasts

Every year there seems to be an increasing number of photography awards and swanky ceremonies bankrolled by corporate sponsors with big PR budgets. But despite an increasingly crowded field, the Sony World Photography Awards still stand out. There is something impressive about the breadth and scale of this major contest, which now attracts entries from some of the world's best photographers. Despite its global success, the competition is still free to enter, and in 2016, the number of images entered since it was launched in

'The twins were more curious than shy, so they easily accepted being photographed'



2007 surpassed one million. It's not difficult to see the appeal, as the competition's structure and varied categories are designed to attract a very broad array of amateurs and professionals alike. The Open section includes 10 categories, rewarding the most outstanding single images, and there are 10 Professional categories, judged on a body of work. There are also youth and student categories.

One of the most eye-catching winners in the 2017 competition was the work of the Chinese photographer Yuan Peng, who won the Sport category with his portfolio

itled 'The Twins' Gymnastic Dream'. The project, which focuses on the punishing training regimen of two tiny Chinese gymnasts – who are also identical twins – stopped the AP team in our tracks when we first saw the images during the press preview at London's Somerset House. If any readers still dismiss sports photography as hyperbolic snaps of pampered millionaires, this portfolio will surely change their minds; gymnastic training may be the subject, but it's also documentary photography of the highest calibre, showing immense creative flair and connection with the twins. As a curtain raiser for this year's Sony World Photography Awards, we chat with Yuan Peng.

Winning their trust

'I first discovered the twins in August 2013; they were training in a gymnastics school in Jining, Shandong Province,' explains Peng, who is a professional photographer, specialising in lifestyle, travel and landscapes. 'I thought they would make brilliant subjects for a photographic series, and I decided to take this on as a project over the course of the year. The girls' names are Liu Bingqing and Liu Yujie, and they are twin sisters who really love gymnastics. They have studied, trained and grown up together at the school in Jining.'

Working with young children can be challenging, especially when it comes to putting together a serious photographic project, but Peng found a way. 'My daughter is about the same age as the

They may be kids, but this training takes its toll on young bodies and hands
Canon EOS 5D Mark II, 24-105mm, 1/320sec at f/4.5, ISO 1600





Yuan Peng's favourite gear

'For the 'The Twins' Gymnastic Dream' project, I used a Canon EOS 5D Mark II, which I have been using for many years,' Peng explains. 'Lens wise, I used the 24-105mm f/4 and 70-200 f/4. These are also my favourite lenses and were great for the story as I could zoom in on the twins as they worked out or relaxed, without being too obtrusive.'

twins. I am good at communicating with children of this age, so it was easy to earn their trust. Before I took the pictures, I spoke to their coach about my ideas and got a special licence, so the coach was also on-board. With the coach's help, I met the parents of the twins. I shared with them my ideas for the series and the range of images I wanted to publish. I gave them pictures of their daughters, and gradually gained their confidence.'

When the twin girls Bingqing and Yujie were photographed, they were only 7 years old, so Peng reckons they were pretty cool about the whole project. 'The twins were more curious than shy, so they easily accepted being photographed. When shooting the series I tried not to be too noticeable or prominent, so that they would not feel the presence of my camera too closely.'

The actual series only took a month to shoot, and the images were taken in 2013. In 2015, the twins switched from gymnastics to

Top: Peng had to work hard to get the twins' coach and parents on-board, but the effort paid off
Canon EOS 5D Mark II, 24-105mm, 1/200 sec at f/5.6, ISO 1600

Above: A great example of the use of creative motion blur
Canon EOS 5D Mark II, 24-105mm, 1/15 sec at f/7.1, ISO 100

Above right and Right: Yuan Peng insists the training isn't cruel and the twins get a lot out of it
Canon EOS 5D Mark II, 17-40mm, 1/125 sec at f/5, ISO 1250, and Canon EOS 5D Mark II, 70-200mm, 1/500 sec at f/4.5, ISO 1600

diving. 'I hope to keep shooting them as their diving training progresses,' Peng explains. 'The girls returned to Jining to train for three months in 2017, so I continued to shoot them then. When they come home in the holidays, we have a big party with them and their family!'

Hard, but not cruel

Peng's winning portfolio is filled with great images, but it's the image of the twins grimacing on the horizontal bar which attracts most attention (see right); it's also Peng's favourite. 'The theme of this series is not only the tacit understanding between the twins in training, but also the differences between them. This portrait shows that there is a difference in how they train, even in the slightest movement.'

China is established as a global economic and military superpower, and clearly wants to become a global sports superpower too. The Chinese Communist Party realises that lots of gold medals remind the rest of the world of the country's



inexorable rise, while stoking patriotic sentiment back home. The training regimes are tough, with little allowance made for the tender age of the trainees. Some of the teaching methods, particularly in diving and gymnastics, are seen as pretty brutal in the West. Does Peng think this is a fair observation?

'I think all children's gymnastics training methods are similar – they need a lot of training everyday and it is very hard. This is not only in China, but also in the UK and other countries. I can understand that some viewers would feel the training is cruel without seeing the actual school. When I was shooting

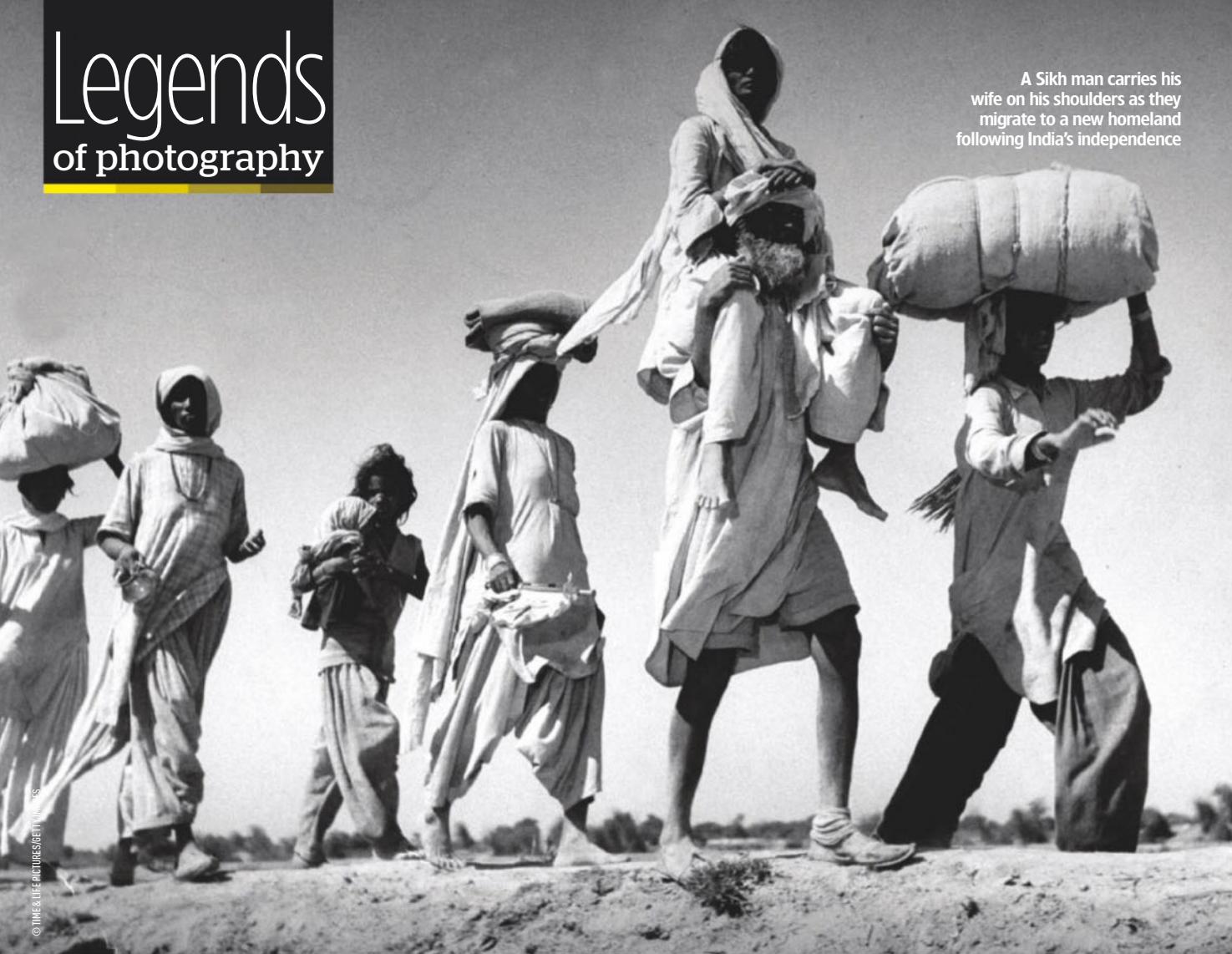
Yuan Peng was born in 1974, and lives in Jining City, China. As well as his success in the 2017 Sony World Photography Awards, he has won the gold medal in the 15th China International Photographic Exhibition. His work has been exhibited in the UK, USA, Iceland, Russia, Japan, as well as shown extensively in China.

The winners of the 2018 Sony World Photography Exhibition will be on display at Somerset House in Central London from 20 April to 6 May. For full information and tickets, see www.worldphoto.org

there, I noticed the children worked hard in training, but they were happy, normal kids when they were resting. I did take pictures of them relaxing too, but I didn't show these as part of my series at the Sony World Photography Awards because the pictures didn't fit the theme.'

Peng is gratified by how his success in the Sports category of the 2017 Sony World Photography Awards has made his work better known, both at home and abroad. He also thinks it's changed how he approaches photography. 'I now have a more international outlook than before. It makes me look at China from a global perspective, and it leads me to shoot my pictures in different ways than before. You must work hard to take pictures which can [touch] people's hearts – I believe this is a really important part of photography.' As for future projects, Peng is focusing on a project on a Chinese village and has more plans in the pipeline for 2018. 'Photography plays a very important part in my life.'

A Sikh man carries his wife on his shoulders as they migrate to a new homeland following India's independence



© TIME & LIFE PICTURES/GETTY IMAGES



Margaret Bourke-White

A celebration of this brave and hard-working photojournalist, who caught the human side of major events

Margaret Bourke-White was a brave photojournalist who hit her creative peak during the tumultuous events of the 1930s and 1940s. Her genius lay in her ability to communicate the human impact of major world events, such as the Great Depression and Second World War, while delivering beautifully composed and exposed images.

Bourke-White was born in New York City in 1904. She

enrolled into Columbia University in 1921 to study herpetology. After attending a photography course at the Clarence H White School of Photography the following year, she decided that photography was her real passion. She eventually graduated from Cornell University with a degree in biology in 1927, and established herself as a professional photographer, opening her first studio in her apartment in Cleveland, Ohio.

Big break

Bourke-White's big break came in 1929, when she was invited to become *Fortune*'s first staff photographer by Henry Luce, founder of *Time* and *Fortune* magazines. Luce was particularly impressed by her architectural photography and sent her to the Soviet Union, where she became the first foreign photographer to document the sprawling nation's industry. Eventually she returned to New York and, in 1930, set up a studio in the Chrysler Building. When Luce launched *Life* magazine in 1936, Bourke-White joined the staff, and one of her images, of Fort Peck Dam, Montana, made it onto the first cover.

Some of Bourke-White's key projects include Dust Bowl for *Fortune* in 1934, which led to the publication of *You Have Seen Their Faces* (1937) – a powerful study of the effects of the Depression on ordinary people. The outbreak of the Second World War also provided opportunities for

Bourke-White, who produced a number of photo essays on the conflict in Europe.

She was a woman of firsts: the only Western photographer to witness the German invasion of Moscow in 1941, and the first woman to accompany US Air Force crews on bombing missions in 1942. She travelled with General Patton's army through Germany in 1945, witnessing the liberation of several concentration camps. In the immediate post-war years, she covered major international stories, including Gandhi's fight for Indian independence and the Korean War.

Sadly Bourke-White's later years were more troubled; she developed Parkinson's disease in 1953, which effectively ended her photography career, but she continued to be a very respected figure. One of her best quotes about photography goes as follows: 'Saturate yourself with your subject and the camera will all but take you by the hand.'



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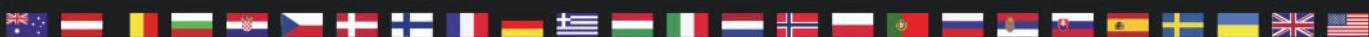


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LETTER OF THE WEEK

Tell it like it is

There is a lot to like in your 3 March issue. First, it's excellent news that AP's circulation is up. These are not comfortable times for the print media, so a circulation increase now is a more-than-major achievement. Second, it's good to see 'Inbox' occupying two pages. It's always good to hear other photographers' views – and no, I don't want to read them on Facebook! It's especially good that AP does not see the need to reply to all the letters it publishes: other readers can reply if they wish, and this circulation of ideas and views is one of the things AP should be all about.

Third, I think that the real gem in this issue is Andy Westlake's authoritative and hugely informative summary of image stabilisation ('Keeping it steady' in AP 3 March). Fascinating stuff and, as often happens, I stand in awe of Andy's knowledge and expertise. Fourth, it's always good to hear about photographers from the past, including less well-known ones – I refer to the coverage of Robert Doisneau in 'Legends of Photography'. Finally, as always Roger Hicks's column ('Final Analysis') is thought-provoking, and I have learnt significant amounts from his far-reaching ruminations.

The only section in this issue that I don't like – and which I have disliked since it first started appearing – is 'Back in the Day', which is a summary of single AP issues from the past. To me, this looks like something that might have appeared in AP in the years gone by, and I can't help feeling that the space might better be devoted to more valuable things, for instance, more readers' photos or issues raised on AP's Facebook page. But, all in all, a very good issue. Well done and, really, the increased circulation figures say it all.

Adrian Lewis

Adrian, thanks so much for the feedback! What do other readers think? We'd love to hear your suggestions – Nigel Atherton, editor

Andy Westlake tells you all you need to know about image stabilisation in AP 3 March



Win!

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Jobs on the line

So Newsquest is handing out awards to its papers for making increasing use of pictures from local camera clubs. My camera club was asked some time ago by a paper (not a Newsquest publication) if we could provide pictures, but they wanted us to do all the organisation and research for the stories too – all for free. I worked as a newspaper reporter for many years alongside professional full-time staff photographers and bona fide freelancers. They were highly skilled and proud of their craft. Nobody would want to stop camera club members from providing pictures to the local press, but this should not result in people losing their jobs. Too many newspapers have already axed their full-time snappers.

Mike Henfield

Casualties of raw

I know that a 'raw'-captured image contains bucketloads of more data than a JPEG, and it's lots of fun spending hours getting all the detail out. But how many people realise that 99% of the money they spent on that state-of-the-art camera equates solely to processing JPEG images?

An image captured in raw format is just that: raw and not processed by the camera's all-singing, all-dancing, on-board computer, that the manufacturer boasts about. On the other hand, a JPEG-captured image is treated to all the camera's goodies and can be enhanced, both during the capture stage and afterwards, using the on-board editing tools.

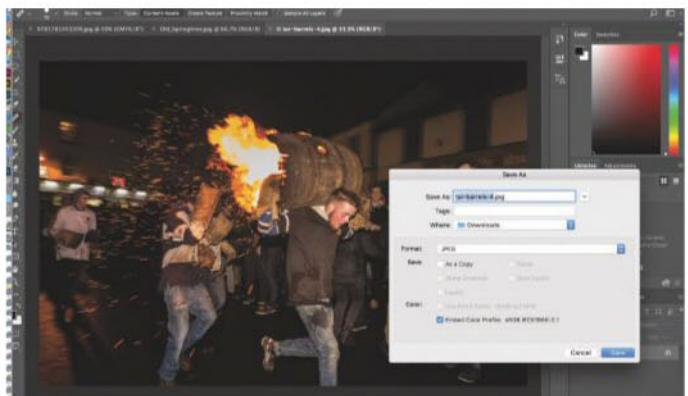
Raw was only introduced by manufacturers in the early 2000's to satisfy pro photographers' demand for more control over

their images and entice them away from film. Amateur photographers, especially those new to 'proper camera' photography became, and still are, confused by all the ballyhoo that they must aspire to become a raw image taker. In most cases, JPEGs processed by a modern camera are far better than raw images, even after they are tweaked on a computer. The only areas that they may not satisfy are blown-out skies, but so what? Just slot in a sky that you like on your computer.

Many of these 'converted' must shoot in raw at all costs' photographers will now not consider any camera that doesn't have a raw option. Shame, as they are missing a real treat by not owning the Nikon Coolpix P900, which sports an optical 83x f/2.8 lens (24–2,000mm) – yes, I did say an on-board 2,000mm optical telephoto lens. Apart from not having a raw option, which Nikon obviously thinks is not necessary, it's got every other feature that you would want, including Wi-Fi. To say that this camera is amazing is a gross understatement. I'm a semi-pro freelance travel photographer!

Paul Simmons

Interesting. Not everyone agrees that in-camera JPEG processing is a 'goodie', as you have less control over white-balance adjustment, for example, and are not getting all the resolution that your sensor can record. With full-frame sensors in particular, this seems a shame. If JPEG works for you though, that's great. It can mean less time spent on the computer and perhaps more focus on getting it right in-camera – Geoff Harris, deputy editor



Paul prefers to shoot JPEG rather than raw, but what do you think?

The mount is Olympus

Having used Canon EOS DSLRs for indoor work for some time, I have recently migrated to the Olympus OM-D E-M10 system. This has been a successful move in terms of reducing the amount of weight I carry and the constant use of the flash. However I am concerned that if the camera develops a fault, my backup digital (Lumix DMC-TZ3) doesn't really cover all the points. I'm considering buying an Olympus PEN F. If I take this route, will my lenses be compatible with the OM-D and PEN F cameras?

Glenn O'Brien

Most certainly, yes – Geoff Harris, deputy editor

Photo therapy

I just read Martin Hursthouse's letter ('Monkey business') in AP 3 March. I also found Tracy Calder's 'Viewpoint' and Geoff Harris' article ('Photography can save your life') in AP 24 February to be very interesting. I expect that this is just the tip of a much larger subject, and that photography provides a boost to mental well-being for photographers in a multitude of ways. These would include aspects such as creativity; a sense of purpose, pleasure and delight in having something to show and share with others; learning, entering competitions; striving for improvement; feeling a sense of achievement and enjoying other photographers' work. These make photography an enjoyable activity and beneficial to one's mental health.

Mark Gilbert

I don't often buy camera magazines, but your article about photography and mental health ('Photography can save your life' in AP 24 February) grabbed my attention. I have suffered from depression and chronic pain from a genetic condition for a long time, and photography has often been my lifeline. There have always been cameras around me. I got my first proper camera (Canon A1) when I was 17, but it is only in the past 10 years that this hobby



Glenn is considering buying an Olympus PEN F for his photography

has become a form of therapy for me. In 2008, two days before my dad died suddenly of a heart attack, I had started a project to take a photograph a day. I worked through my grief both in front of and behind the camera, using the exploratory medium of self-portraits to turn my feelings into images. Focusing on the 'here and now', feeling the wind, hearing the birds and rushing water, and the visual feast around me is a wonderfully mindful experience. I honestly believe that without photography, I would not be here now. Thank you for highlighting this aspect of photography; it is not talked about enough.

Rachael Taylor

Thanks for highlighting the benefits of photography in relation to mental health ('Photography can save your life' in AP 24 February). I've suffered from social anxiety and mild depression for most of my life (I am now 43). My interest in photography grew when I got to grips with underwater photography (I am also a scuba diver). I am a member of a meetup group, and there is a regular core group of us who get together. Not only do these meetups ease away my stresses and troubles for some time by allowing me to get into a mindful state, they also help reduce my social anxiety because I get together with a group of friendly individuals who share the same interests. If you suffer from social anxiety, joining a meetup group will bring huge rewards.

David Bowman

Thanks to everyone who wrote in about our recent article. It's great to see that it touched so many people – Geoff Harris, deputy editor

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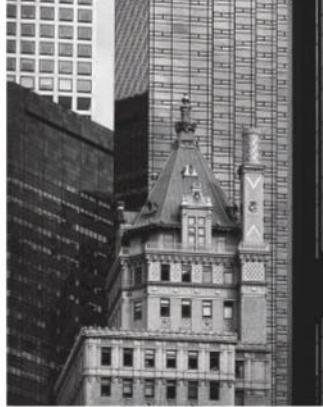
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2018

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The UK's **oldest and most prestigious photo competition** for amateur photographers returns, and this year we have some **new categories** to test your creative and technical skills



Now in its 27th year, the Amateur Photographer of the Year (APOY) competition is the oldest of its kind in the UK. For the second time running we have teamed up with Sigma and Photocrowd to bring you more than £10,000 of prizes and a simple portal that makes entering the competition very straightforward.

APOY is open to amateur* photographers from around the world, with the overall winner receiving the coveted title 'Amateur Photographer of the Year 2018', as well as Sigma equipment worth more than £2,000.

The winner of each round (as voted for by the *Amateur Photographer* team) will win Sigma kit worth approximately £1,000, while the crowd vote winner of each round will win a digital subscription to the magazine, plus a Photocrowd subscription. It's important to enter as many rounds as possible because only your top-scoring image from each round will be counted towards your final score.

Free entry per round for AP readers

For the first time we are offering AP readers a free entry per round using a code printed in the magazine (see page 32 for the first code). There will be a different code for each round. When a new round is announced (see table with all the dates on page 32) the relevant code will accompany it.

There are no restrictions on equipment, so feel free to use a phone, plastic camera, compact, or top-of-the-range DSLR. While the competition is open to all amateur photographers, entrants who live outside the UK who win any of the prizes will be liable for any local import taxes.

After the closing date of each round all the entries will be narrowed down to a shortlist, from which the AP team will decide an overall winner of that round. There will be one winner as voted for by the AP team and one as voted for by members of Photocrowd.

All the winners will appear on Photocrowd, and the top 30 pictures of each round, as voted for by the AP team, will appear in the magazine. AP will also print the Crowd Vote winner. The title Amateur Photographer of the Year will be awarded to the photographer who receives the highest number of points from the AP team. Good luck!

*For the purposes of the competition, the definition of 'amateur' refers to a person who earns 10% or less of their annual income from photography or photographic services.

About Sigma

SIGMA is once again offering a wonderful array of top-end prizes to the winners of the Amateur Photographer of the Year 2018 competition.

Sigma's mission is to provide exceptional products at an affordable price. All its products are manufactured exclusively in the company's own dedicated factory in Aizu, Japan.

Sigma's reputation for advanced cutting-edge lens design is demonstrated by its series of lenses, ranging from 4.5mm right up to 800mm. These lenses are designed for enthusiast and professional photographers alike, and all of them are backed by a three-year UK warranty when imported by Sigma Imaging (UK) Ltd.

Sigma's Global Vision range of cameras and lenses incorporates the latest in optical technology, with unique innovations such as the ultra-fast 18-35mm f/1.8 Art lens and USB dock that allows unrivalled customisation of Global Vision lenses by the photographer using Sigma Optimization Pro specialist software. This groundbreaking range is winning praise and awards for its quality and innovation from both customers and industry commentators alike.

To find out more visit www.sigma-imaging-uk.com.



Round One Best of British

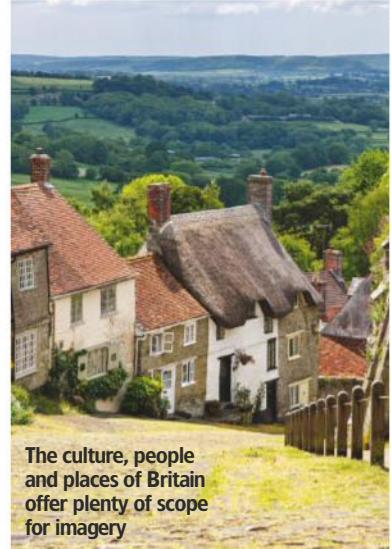
For the first round of the competition we ask you to capture Britain in all its glory

THE FIRST round of APOY 2018 is Best of British. From castles and seaside piers to country fairs, Beefeaters and fish & chips, the culture, people and places of Britain offer you plenty of scope for varied and unique imagery. In this first round we are looking for images that communicate British-ness in all its forms.

Whether you live in Britain, or are just visiting for a while, we look forward to seeing your shots of good old Blighty.

If you're stuck for ideas, why not take a look at some travel guidebooks or spend a while browsing 'Britain' in an online stock library?

Remember that we want to see your own personal vision of Britain, so if you're shooting a well-known subject show us a fresh take on it.



The culture, people and places of Britain offer plenty of scope for imagery

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This month's prize

Win a Sigma 100-400mm f/5-6.3 DG OS HSM Contemporary lens and a Sigma TC-1401 Tele converter

An ultra-telephoto lens with an optical stabilizer (OS) system, the Sigma 100-400mm f/5-6.3 DG OS HSM Contemporary lens combines top performance with a compact body. The OS allows photographers to take shots in unstable circumstances, while the narrow angle of view makes it possible to compress perspective while offering flexible handling of the background. The user can thereby make the subject appear to jump out of the frame, with the area in focus impressively sharp and clear. Despite their advantages ultra-telephoto lenses have traditionally had limitations. As the nickname 'bazooka' implies, they have tended to be big, heavy and therefore burdensome to carry around. With the goal of creating an ultra-telephoto lens that is far more accessible, Sigma incorporated all its latest technologies into its 100-400mm f/5-6.3 DG OS HSM Contemporary lens. Offering a combination of superb image quality and outstanding functionality, the lens satisfies the needs of professionals and amateurs alike. The winner of the Best of British round will also receive a Sigma TC-1401 Tele converter equipped with 1 SLD (Special Low Dispersion) glass element for maximum image quality.

TO ENTER VISIT WWW.AMATEURPHOTOGRAPHER.CO.UK/APOY

Round One Tips Best of British

Follow our tips and you could be on your way to producing prize-winning pictures

Take to the skies

Thanks to the increased affordability of drones, aerial photography is much more accessible than it once was. Graphic outlines, such as piers, roads and city parks can look very striking when you adopt a bird's-eye view.



© MATTHEW

Avoid the clichés

We've all seen pictures of London's skyline at night, but what about Britain's other major cities? And what about using reflections and experimenting with different image ratios? By all means take the obvious picture first, but before you rush on to the next major landmark, do play around.



© DANNY KENNAH

Plan your APOY 2018 year

On the right is a list of all of this year's rounds, including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry in Round one - Best of British

APOY32594581

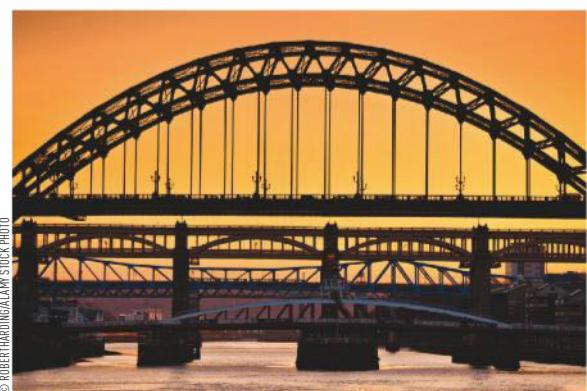
TO ENTER VISIT WWW.AMATEURPHOTOGRAPHER.CO.UK/APOY



© SIRGEY BORISOV/ALAMY STOCK PHOTO

Employ a slow shutter speed

Even the most familiar subjects can be transformed into something dynamic using a slow shutter speed. There are few things more British than a shot of the Elizabeth Tower (housing Big Ben) and a traditional London bus, but the photographer has injected energy into the scene by recording the traffic as a blur.



© ROBERT HARDING/ALAMY STOCK PHOTO

Try a silhouette

When a British landmark (such as the Tyne Bridge linking Newcastle upon Tyne and Gateshead) has a distinctive outline, it can look very striking as a silhouette. To achieve such a look you need to expose for the highlights and avoid any overlapping objects.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	Urban and rural	4 Aug issue	24 Aug	27 Oct issue
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
Travellers' tales	Travel	6 Oct issue	26 Oct	22 Dec issue



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Joanna Lumley

Harry Borden looks back on his different shoots with the ever-popular actress and campaigner

I've photographed Joanna Lumley four times in the past 20 years or so. Each time, she's exactly as you'd expect her to be: charming, funny, glamorous, and really good company. She always makes you feel as if she's very interested in you. While she's always very professional, she's also someone who hasn't lost her sense of fun.

My first shoot with her took place in 1997. At the time, she was 51 years old and had already had a career in television and films that had lasted almost 30 years. During the previous four years she'd had enormous success with her role as Patsy in the comedy series *Absolutely Fabulous*. My job was to shoot portraits that would be published alongside an interview with her in the *Observer*.

We met at the Landmark Hotel in London's Marylebone Road, where she had her hair and make-up done. Rather than doing the shoot in the

hotel, which would have been boring, I suggested we drive to Regent's Park.

It was an overcast day in October with occasional showers. It was raining when we arrived and there were very few people around. We sheltered under a tree until the rain stopped, then we took the pictures really quickly. She was wearing a striking long red coat. She had been a photographic model for three years at the beginning of her career, so was very comfortable with posing.

As far as I remember, for the picture with her arms folded around her body (below), she was just clowning around. As it was the 1990s, it would have been very unlike me to be

'She's exactly as you'd expect her to be: charming, funny, glamorous, and really good company'

giving her a lot of direction, in the way a fashion photographer would. I think she could see my enthusiasm and was just working it for the camera. Looking upwards has emphasised her famously high cheekbones.

I took the shot on my Hasselblad 500CM with an 80mm lens and Kodak Ektachrome film. Afterwards, I cross-processed the film, which I was still doing back then. It has heightened the contrast and increased colour saturation in the red coat.

Mixed feelings

However, I regret doing it now, because the negative is more grainy than it should be. With cross-processing you're really just throwing away information and hitching your cart to an ephemeral style that is going to look dated anyway. So I have slightly mixed feelings about this image, though I still think it's a beautiful picture.

In 2004, I was asked by Penguin books to shoot Joanna's portrait for the cover of her autobiography *No Room for Secrets*. It was quite a straightforward studio shoot. Then in 2011, the *Sunday Times* asked me to photograph her with her son, Jamie. She remembered me from the previous shoots and we had a good catch-up.

Thinking we had plenty of time, I took my eye off the ball, chatting away; then suddenly she announced she had to go. I hadn't taken any pictures, so we had to do it very quickly while her cab was waiting outside. I took the pictures and got away with it, but I still feel embarrassed about it. It was such an unprofessional thing to do in a business where you are only as good as your last job.

However, I learned my lesson from that shoot and when I photographed her again



The cross-processed negative emphasises the red of the coat Joanna is wearing



Desaturating Joanna Lumley's clothing improved the image from the original

in 2013, I made sure I was ready to make the most of it. Joanna had been given the 'National Campaigner of the Year' award in the *Observer* Ethical Awards and I was asked to photograph her at the Natural History Museum in London. There was a special exhibition on show, titled 'Sensational Butterflies', for which all sorts of exotic butterflies were on display in a temporary butterfly house.

I arrived an hour early and took my equipment inside this very humid environment, to let it acclimatise. Meanwhile, I set up a daylight studio in the tent. Joanna arrived and we had a butterfly 'wrangler' who was asked to place these amazing butterflies on her face. I shot them in different parts of her face – she was a real trooper about it – but I particularly liked this image where the butterfly is on her forehead. It was taken with a Canon EOS 5D Mark II and a Profoto Pro-7B flash with a softbox.

The only downside to the shoot was that she was doing a campaign for Marks & Spencer at the time and some company stylists chose what she wore. I felt her clothes didn't look as good as they would if she had chosen them. Also, the colours were too bright and competing with the butterflies. When I showed this image on my Instagram page recently, I decided to improve it by de-saturating the clothing and adding a little blue to tie it in with the background. It's now ten times better than it was when it originally ran in the *Observer*, and is one of my strongest images of her.

As told to David Clark

AP

Harry Borden



Harry is one of the UK's finest portrait photographers and his work has been widely published.

He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk



Look great on paper

The type and number of inks, and what you lay them on, can have a massive effect on photo-printing quality. **Matthew Richards** shows you how to make your images look good on paper

In my previous article on inkjet printing ('Get your best-ever prints', AP 17 February), we looked at the main choices you need to consider when buying a photo printer. You'll need to take into account the maximum size of the prints you want to make – for example, A4 or A3+ (19x13in) – and whether you're more into colour or black & white photography. There's also the matter of dye-based versus pigment-based prints, where dye inks give a smoother finish on glossy photo paper, whereas pigment inks tend to resist fading better if you're going to hang your prints on the wall.

The choice of dye or pigment inks also affects print speed. Dye-based prints are pretty much touch-dry even as they leave the printer, especially when using glossy or lustre paper. In comparison, you might need to leave pigment-based prints for an



Matthew Richards

Matthew Richards began his career as a broadcast engineer for the BBC in London and for companies across southern Africa. He then became a technical author, before moving into journalism and photography, for which he's enjoyed assignments in the UK and worldwide. He currently specialises in reviewing cameras, lenses and photographic accessories.

hour or so before they feel fully dry. It's generally accepted that you should leave them for 24 hours before framing, although it's good practice to leave both dye- and pigment-based inks to dry for at least a day before mounting them behind glass.

Getting back to longevity, it's not uncommon for dye-based prints to have a life expectancy of 200 to 300 years when kept in an album, and 100 years or so when mounted behind glass. For protection, it's also worth noting that some framing companies offer optional glass with UV protection, which can further extend print life.

The Canon Pixma Pro-100S A3+ format printer runs on dye-based inks and is unbeatable for print quality on glossy and semi-gloss or lustre paper

Over the rainbow

While six inks are generally the most you can expect in an A4 printer, large-format printers often add extra colour and grey inks to boost the gamut for colour printing and to deliver enhanced mono photo output. For example, the Canon

Pixma Pro-10S uses an additional red ink along with multiple black and grey inks, while the new Epson Expression Photo HD XP-15000 dye-based A3+ printer retains a six-ink line-up but ditches the usual light cyan and magenta colours in favour of red





Having a greater number of ink cartridges doesn't necessarily make a printer more expensive to run

and grey. Overall, the Pro-10S has 10 inks (including a chroma optimiser), but the Pro-1000 bumps up the ink count to 12, including red and blue inks.

It's natural to think that if a printer has more cartridges under the bonnet, it's going to be more expensive to run, but that's often not the case. If you have more ink colours in the mix, you'll tend to use less of each colour for any given print. A bigger consideration is the capacity of the ink cartridge and its selling price.

As an example, the Canon Pro-10S uses 14ml ink cartridges and the price per millilitre works out at 71p, making it one of the cheapest printers on the market in terms of running costs. The Epson SureColor SC-P600 has much larger capacity cartridges, at 25.9ml, so you won't have to change them as often and the price per millilitre is still a reasonable 85p. In contrast, the Epson XP-15000 has comparatively low-capacity cartridges, with even the 'XL' option only containing about 10ml of ink, and the price per millilitre is relatively high at £1.44. In effect, the ink works out at more than twice the price as that for the Canon Pro-10S.

It's in the paper

With own-brand ink and papers generally being expensive to purchase, it's tempting to go with cheaper alternatives, but it's a bad idea. This is especially the case when



printing photographs, where you demand accuracy in the rendition of colour and tone, as well as sharpness, without inks of different colours bleeding into each other on the page. Cheap, non-genuine consumables can be a nightmare (see 'Beware cheap imitations' below).

The chemistry between ink and paper is quite complex when it comes to photo printing, and manufacturers formulate

the ink and paper together when designing printer drivers, which allows photographers to produce accurate and consistent results. While sticking to own-brand ink and paper generally ensures the best print quality, some printers have drivers that support high-quality, independently manufactured papers from reputable manufacturers such as Hahnemühle and Canson. Even so,



Beware cheap imitations

Over the years, a lot has been said in the press about the exorbitant price of printer ink, and how it's more expensive drop for drop than the finest Champagne. Naturally, though, you need much less ink to create an A4 or A3 print than even the tiniest sip of bubbly. It's equally true that it costs manufacturers a lot of time, effort and money to research and formulate inks, and they need to recoup their cash further down the line.

If you buy non-genuine supplies, the real price of 'cheap' ink and paper might be more than you think. Based on independent lab testing, the anti-fade longevity of photo prints created with some cheap ink and paper supplies has been rated in weeks or months rather than decades. Another problem with cheap inks is that they might contain impurities that can block up the nozzles of your print heads. These blockages can be difficult or impossible to clear.

Check that the cartridges are genuine. We've had experience of an online retailer removing genuine cartridges and replacing them with cheap copies



a good range of photo media is generally available from the printer manufacturer itself, such as glossy, semi-gloss, lustre and matte, along with fine-art media including canvas, 'photo rag' and more.

Get set

Most printer drivers for computers come with automatic 'photo enhancement' or 'auto correction' facilities. They're usually switched on by default, and are designed to boost the visual appeal of prints for portraits, landscapes and other genres of image. They can work well up to a point, especially if you're printing photos direct from a camera that tends to be 'faithful' or neutral rather than vibrant in its image processing. However, these enhancements have a tendency to go over the top, resulting in prints that lack subtlety for skin tones in portraits, and lurid, overly saturated colour rendition for landscapes with fake-looking greenery and impossibly inky-blue skies.

If you're editing your images on a computer, it's best to apply colour-correction, and adjust brightness, contrast and other image attributes on screen, then create prints with corrections switched off.

For some subject matter, especially when viewed under typical artificial room

lighting, the difference in print quality when using normal and high-quality print modes might seem marginal at best. However, the greater resolution used in top-quality modes enables smoother graduations and better definition throughout highlights, mid-tones and lowlights. Prints will take a little longer to create, but it's worth the wait.

As well as selecting quality and speed



Calibration tools such as the X-Rite ColorMunki Smile can help ensure consistency between screen and paper

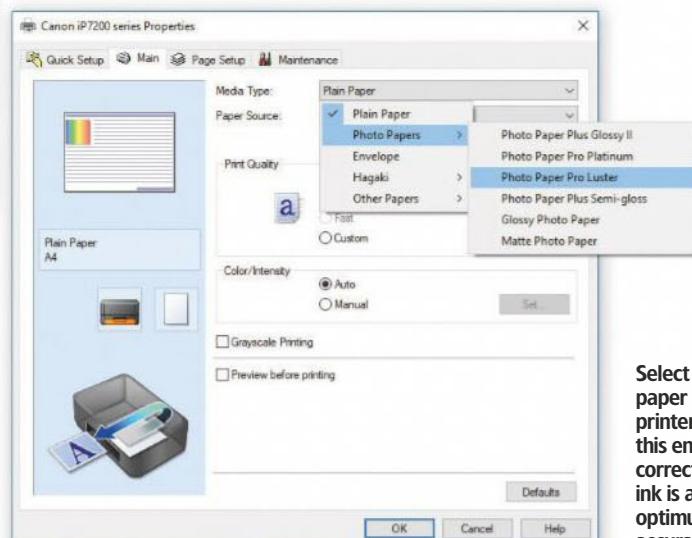
Calibrate for correctness

Naturally, if you're hoping for integrity between what you see on screen and on paper, you need your computer monitor and printer to be on the same page, so to speak. Many top-end monitors for computers come with preset display modes for alternative sRGB and Adobe RGB colour spaces. Similarly, printers often have options in their drivers for sRGB and Adobe RGB, with the latter having an extended colour space.

You might be lucky and have a good degree of success with sRGB and Adobe RGB presets, but it usually pays to calibrate your monitor yourself. Factory settings might not be particularly accurate and, even if they were bang on at the time of manufacture, colour accuracy can drift over time. Calibration tools such as the Datacolor Spyder5Pro and the X-Rite ColorMunki Smile start at around £100 and can make a massive difference to the accuracy of your monitor.

modes, it's also important to select the right paper type in the printer driver before creating a print. This goes beyond simply choosing between glossy and matte options. You need to pick exactly the right stock that you're using, for example Canon Pro Platinum or Epson Premium Glossy. Doing so will help to maximise colour accuracy and ensure your prints look their best.

AP



Select the right paper stock in the printer dialogue box; this ensures the correct amount of ink is applied and optimum colour accuracy is achieved

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Dominika Wenz

Having modelled for many years and been immersed in the world of images, Dominika became intrigued by what separates the bad images from the good, and the good from the exceptional. After experiencing life in front of the lens, she was eager to change her perspective and move on to the other side. She set herself a challenge to see what images she could produce, and photography soon became a source of happiness and therapy against the crueler aspects of her life, including the recent premature loss of her parents.

Contrast

1 This shot combines the sweeping shape of the walkway with the converging linear lines of the towers
Nikon D3200, 18-55mm, 1/80sec at f/3.8, ISO 400

Tunnel vision

2 Dominika has captured a seemingly never-ending recession of arches in the background of this beautiful, industrial portrait
Nikon D3200, 50mm, 1/400sec at f/2, ISO 800



4

2



Set the stage

3 The placement of the model in between the windows works well to separate the subject from the background. The reflection of the light in the windows contrasts well with the darkness of the urban brick building
Nikon D3200, 18-55mm, 1/1250sec at f/3.5, ISO 400





Manfrotto The Reader Portfolio

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Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Strike a pose

4 Dominika has placed her model centrally in a strong angular pose to make the most of the converging lines surrounding her. The low light levels give it an atmospheric feel
Nikon D3200, 18-55mm, 1/8sec at f/6.3, ISO 400



Whitstable, Kent

5 Choosing to shoot through glass has its challenges, not least of all communicating with your model. Dominika has done well to capture a portrait with a soft, pensive mood
Nikon D3200, 50mm, 1/100sec at f/1.8, ISO 400

5



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Will your next tough camera be an action cam?

Action or tough camera

Q Having recently retired I am now planning a number of trips that will involve some passions of mine, including hill walking in all weathers and, in warmer parts of the world, snorkelling. I already have a Fujifilm X-E1, but when the weather is bad or I want to take photos and video under (sea) water, I will need an alternative camera. I see there are various 'tough' category compact cameras like those covered in your August 2017 issue, including the Canon PowerShot D30, Fujifilm FinePix XP120, Nikon Coolpix AW130 (the camouflage finish looks great) and Olympus Tough TG-5. There are also the 'action' cameras like GoPro, Campark, Xiaomi Yi, etc. Is there a considerable overlap between these two categories, or am I imagining things?

Ken Daly

A As you have pointed out, 'tough' cameras are based on compact cameras, with zoom lenses, autofocus, flash, conventional controls and a display screen at the back. The difference is that they have strengthened bodies designed to withstand being

dropped and knocked and are usually water-resistant to at least 10m and usually 20m or more. Some even have advanced features like GPS, altimeters and depth gauges. But all these features make them bulky and heavy to attach to things such as bike helmets, small or medium-sized drones, or be used where space is a limitation. Enter the digital action camera: a very small, light and comparatively simple camera with a very wideangle lens. There are lots of GoPro models and alternatives available now and besides superwide or ultra-wideangle lenses, often with pronounced curvilinear distortion, not having AF and optical zoom, flash, etc., is the norm. Only recently have display screens started to appear on these cameras. Some, like GoPro models, are water-resistant, but most have standard or optional removable waterproof casings. They are getting increasingly sophisticated, with electronic image stabilisation, Wi-Fi and Bluetooth connectivity, touchscreens, voice control, live streaming and control via smartphone apps, recording 4K video, and some now produce raw-format still images. The choice is yours.

Ian Burley

ISO invariance

Q Could someone please explain to me what ISO invariance is? Does it work? When could it be of use, and should I care?

David Richards

A With an 'ISO invariant' camera, there's no difference in the image quality between using a high ISO

Four Thirds versus Micro Four Thirds

Q I have an Olympus OM-D E-M1 (Micro Four Thirds) with a 25mm f/1.4 lens on it, and an Olympus E-520 (Four Thirds) with a 25mm f/2.8 lens. Given the differences in the sizes of the image sensor, how can 25mm in both formats be considered a 'standard lens' of the same focal length? Or am I missing something here?

Andrew S Redding

A Both the original Four Thirds and Micro Four Thirds camera platforms share exactly the same (Four Thirds) image-circle size. This is despite the difference in distance between the lens mount and sensor of the two platforms. Therefore, the focal lengths of lenses designed for either platform will share the same field of view. From 35mm film days, 50mm lenses became the acknowledged and archetypal 'standard lens'. As the image-circle diameter for Four Thirds is half that of a full-frame 35mm camera, you halve the focal length of a full-frame lens to calculate the focal length of a Micro/Four Thirds lens with the same field of view. That works out to 25mm. You can fit your 25mm Four Thirds lens to your E-M1 using an adapter and the field of view will be the same as that of a Micro Four Thirds 25mm lens. **Ian Burley**

Micro Four Thirds and Four Thirds use the same sensor size



such as ISO 6400, and shooting with the same shutter speed and aperture at low ISO then brightening the image in raw processing instead (which would classically be considered as drastically underexposing). Only a few cameras achieve this in practice, but some can come very close to achieving this if their sensors and electronics add essentially no noise of their own, on top of the noise that's inherent in the light itself.

Examples of some cameras include the Nikon D7200 and Sony Alpha 7R III. Probably the biggest practical advantage of ISO invariance is that it allows you to expose extremely high-contrast scenes such as sunsets to retain all of the highlight detail, then recover lots of shadow detail in post-processing. But you might be doing this anyway.

Andy Westlake, technical editor

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Amateur Photographer Insurance Services can provide protection

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Professor Newman on...

Depth of field and sharpness

Do we trade off sharpness for deeper depth of field? We need to understand this relation for better composition

In the seemingly endless discussions concerning the merits of different sensor sizes, the issue of depth of field is a recurring topic. The position which is often put forward is that smaller sensors offer more depth of field, and more depth of field provides sharper images. Apart from the fact that simply stopping down allows a large-format camera to achieve deep depth of field, the problem with this argument is that deep depth of field inevitably comes at the cost of image sharpness.

Irrespective of how deep or shallow the depth of field is, it is only at the plane of focus where the full sharpness that the lens can offer is achieved. Everywhere, apart from that plane, the image is to some extent unsharp. The familiar depth-of-field equations are based around a statement of how much unsharpness the photographer is willing to accept as 'sharp'. This parameter is called the 'circle of confusion' or COC.

There are several conventions for deciding on the COC, but the most common one is what is called 'd/1500', which means that the defocus blur counted as 'sharp', should be smaller than the image diagonal divided by 1,500. To think how 'sharp' this is, consider that to render a line pair, we need a fully rendered point plus an empty space of similar dimension beside it. So, 'd/1500' turns out to be 750 line pairs per image diagonal, or for a 3:2 aspect ratio frame, 500 line pairs per image height. Or, we could frame this in terms of pixel count: 1,000 pixels by 1,500, or 1.5megapixels. This resolution would equate to a very mediocre lens indeed. It's interesting to speculate how many people would



knowingly accept such a lens as 'sharp', should be smaller than the price for deep depth of field.

Sacrificing one for the other

The other factor that downgrades image quality with deep depth of field is diffraction. Suppose that using a standard lens, one wanted depth of field from 2.6 metres to infinity. The standard DOF calculations suggest that this requires a hyperfocal distance of 5.26m and f/16 on full frame, f/11 on APS-C or f/8 on Micro Four Thirds. At this aperture, diffraction limits the resolution to 1,100 line pairs per picture

height. This is approximately twice that of the worst-case blur within the depth of field, but applies even to the plane of focus. However, in terms of the resolution expected from a quality lens, this is still very modest.

So, in the end, deep depth of field always comes at the cost of absolute image sharpness, and loss of sharpness away from the plane of focus. That is not to say that it should never be used; just that it is worthwhile knowing the tradeoff. It's also worthwhile not using more depth of field than is necessary for your composition, if you value sharpness.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Subscriptions

Enquiries and orders email help@magazinesdirect.com
Telephone 0330 333 1113 Overseas +44 330 1113 (lines open Mon-Fri GMT 8.30am-5.30pm excluding bank holidays)
One year (51 issues) UK £155.50; Europe €259; USA \$38.99; Rest of World £221.99

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Printed in the UK by the Wyndham Group

Distributed by Marketforce, 5 Churchill Place, London E14, Telephone 0203 787 9001

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Amateur Photographer Awards 2018

WHILE skill, vision, experience, timing and luck are all key ingredients for being a good photographer, the tools also play an important part – whether it's in enabling us to get pictures we couldn't otherwise have taken, or just in the sheer pleasure and feel-good factor of using them, which in turn inspires us to produce better work.

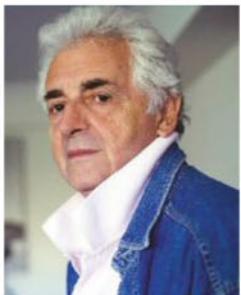
As a weekly magazine AP tests more cameras, lenses and accessories than any other publisher, and our reviews are among the most rigorous. This breadth gives us a unique insight into the current state of photographic technology. While it's probably true that there are no bad cameras any more and few bad lenses, some are clearly better than others for certain types of users and photographic applications.

With so many outstanding new products launched this year, even narrowing them down to create our shortlists was tough, and picking the winners even more so. But pick them we did, and you can find out what we chose over the next few pages. Also featured here are the winners of our Good Service Awards for the best independent retailers but first, three awards which we give not to products or services, but to exceptional photographers. Great photography is, after all, what the entire photo industry is all about.



Exceptional Achievement in Photography

Harry Benson CBE



Portrait photographer and photojournalist Harry Benson CBE hails from Scotland, but has lived in the USA for more than 50 years. He was contracted to *Life* magazine for 30 years, but has also worked for *Time*, *Vanity Fair* and *Paris Match*, among others. Visit www.harrybenson.com

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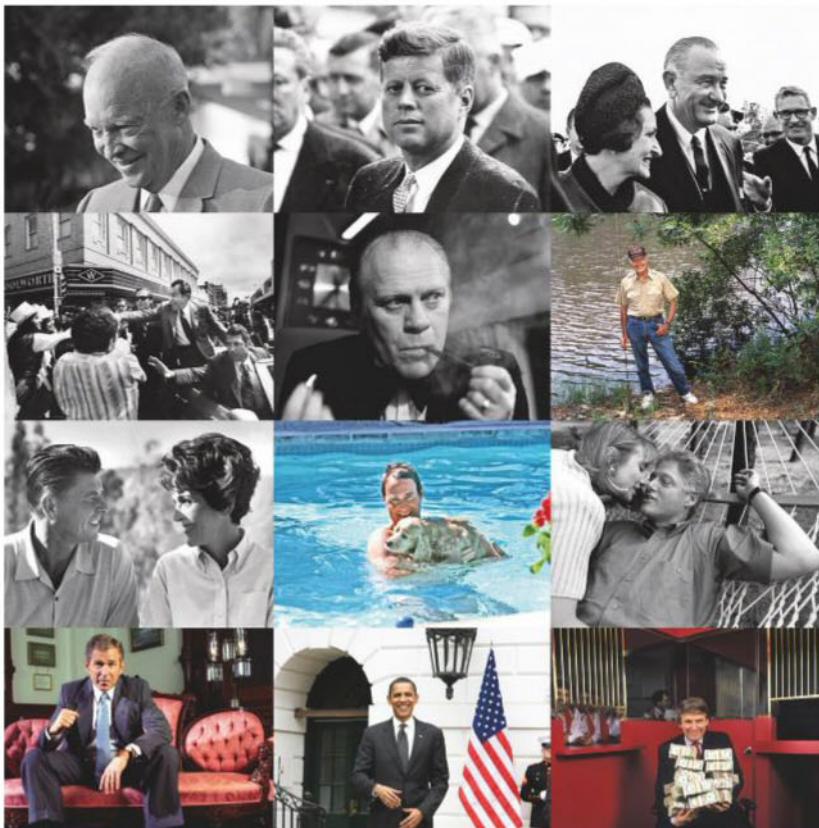


THE BEATLES landing in the USA, the assassination of Robert F Kennedy, the building (and eventual destruction) of the Berlin Wall, the Meredith march with Martin Luther King, and the Watergate scandal – all these major events were captured superbly by the lens of legendary portrait photographer and photojournalist Harry Benson CBE.

Benson hails from Glasgow, Scotland, and began his career at the *Hamilton Advertiser* newspaper before moving to the Scottish *Daily Sketch*. By 1959 he was working for the *Daily Express* out of its London offices. He travelled to the USA with the Beatles in 1964 and never came back. He was contracted to *Life* magazine for 30 years, but shot for many more of the world's biggest magazines including *Time*, *Vanity Fair*, *Newsweek*, *Paris Match*, *Forbes*, *People* and *The Sunday Times Magazine*.

Benson's iconic images have been exhibited around the world in 40 solo exhibitions, and thus far, there have been 16 books of his photographs published. He has also been the subject of the 1985 BBC documentary *Photography: Harry Benson*, and more recently, the 2016 documentary film *Harry Benson: Shoot First*, which chronicled his extensive career.

His first published photograph, of a roe deer, was published in the *Glasgow Evening Times* an astonishing 71 years ago, and his immense body of work includes the legendary 1964 'The Pillow Fight' photo of the



During his career Harry has photographed 12 US presidents, from Eisenhower to Trump



ALL PICTURES © HARRY BENSON

Beatles, which *Time* included in its list of '100 Photos: The Most Influential Images of All Time.'

Benson's prolific career has also spanned decades of camera technology – from starting out working with plate cameras and glass negatives; through to medium-format cameras; film SLRs; and his digital cameras today, which he describes as 'magic'. In other words, he quickly honed his skills to make sure he got the shot because, in the beginning, he only had 12 glass negatives to play with and one of those had to be the shot.

Benson's arrival in the USA in 1964, on the plane that flew the Beatles to New York, proved to be a pivotal point in his career. In fact, he still lives in New York City. Shortly after arriving in the USA he was inspired by the pictorial possibilities the country offered him – from covering the American civil rights movement in the 1960s to the tragic events of the 9/11 attacks in his chosen home city of New York in 2001. Benson's photographic career has often switched between his



Harry's shot of the Beatles having a pillow fight has been called one of the most influential images of all time



Harry's celebrity sitters include the late Michael Jackson

'The people captured by Benson's cameras are icons from the world of politics, sport, music, film...'

gritty reportage work and his spontaneous celebrity portraiture, usually shot on location. He eschews shooting studio portraits if at all possible, and the quality of his more natural-location portraits bears testament to that approach.

The people captured by Benson's cameras are icons from the world of politics, sport, music, film and entertainment. They have included President John F Kennedy, Muhammad Ali, Dr Martin Luther King Jr, Michael Jackson, Elizabeth Taylor, Andy Warhol, HM The Queen, the Rolling Stones and countless other famous faces.

He has photographed the past 12 US presidents – from Dwight D Eisenhower to Donald J Trump – and was standing at the side of Senator Robert F Kennedy in 1968 when the presidential candidate was brutally assassinated in the Ambassador Hotel, Los Angeles. Immediately switching into work mode Benson documented the aftermath of Kennedy's slaying, thus demonstrating his dedication to his craft, even in the most trying of circumstances. Harry's resourcefulness, resilience and occasional recklessness have served him well during his career, and they continue to do so to this day.

In the 21st century Benson's work and achievements have been widely acknowledged, including the award of a CBE for his services to photography in the 2009 New Year Honours list. In the same year, he was made an Honorary Fellow of the Royal Photographic Society.

Despite being 88 years old, Benson still continues to work, often on book projects. His most recent retrospective tome, *Persons of Interest* (2017), tells the fascinating stories behind dozens of his iconic images, shot from 1957 right up to 2016.

It's with great honour that AP presents this Exceptional Achievement in Photography Award to Harry Benson: a photographer with a body of work that few, if any, can match. He is truly a man who, through his skill and tenacity, has captured history as it happened and has left an everlasting record of it for future generations..



Away from the celebrities, Harry has covered serious issues such as the situation in a refugee camp in Las Dhure, Somalia, in 1981

Power of Photography Award

Brent Stirton



Brent Stirton is a senior correspondent for Getty Images and Verbatim, and shoots mainly for *National Geographic*. His awards include nine from the World Press Photo, 10 from the Pictures of the Year International competition and four Wildlife Photojournalist of the Year awards. Visit www.brentstirton.com.

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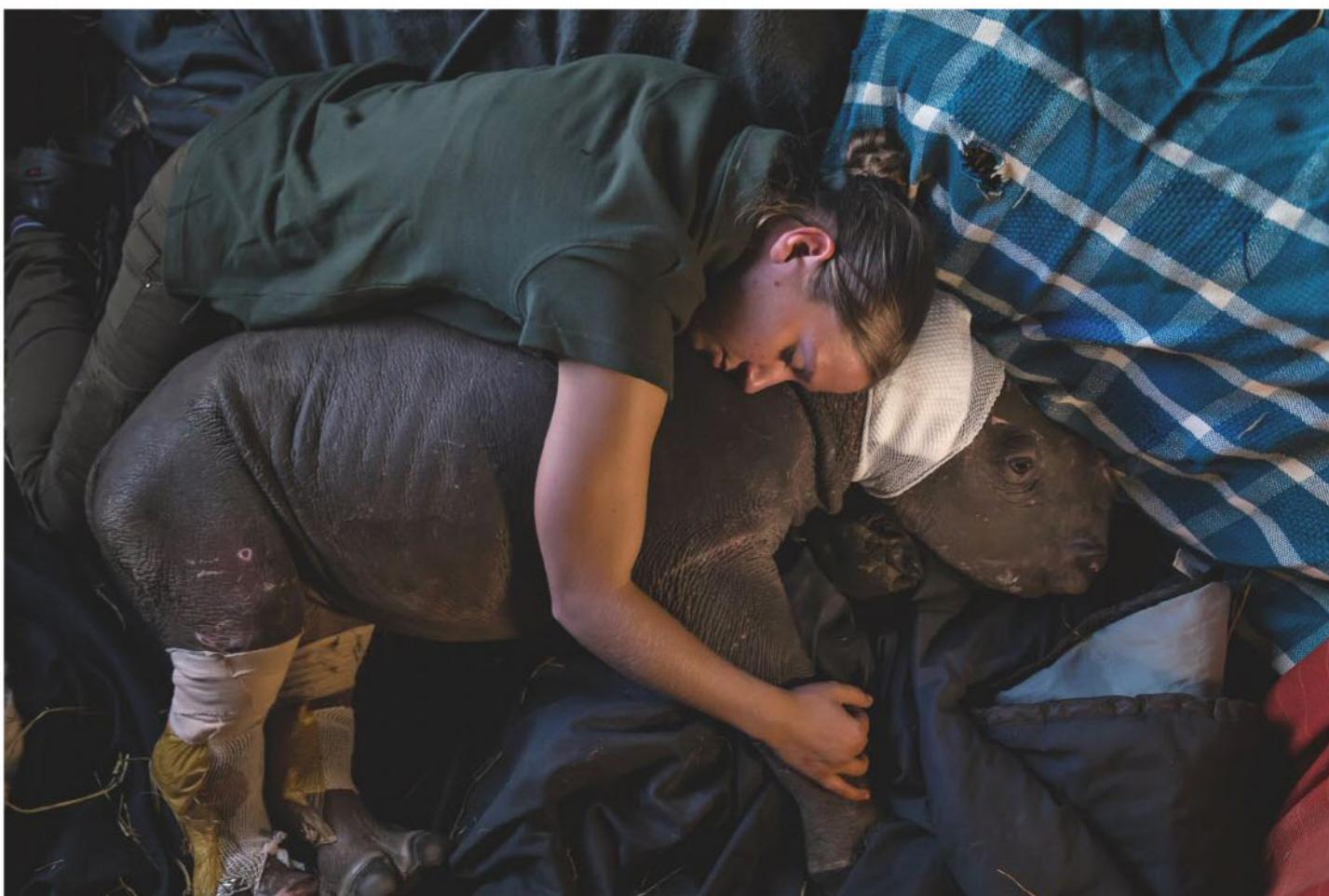
PHOTOGRAPHY has the power to move us, to make us think differently about the world and perhaps even to change it. The Power of Photography Award recognises photographers who have produced outstanding bodies of work that are both phenomenal on a technical level and, most importantly, highlight issues affecting our world on a cultural, political or environmental level. Many past winners have a history of tackling difficult and sometimes harrowing subjects, but even by those standards some of the images created by this year's winner make for tough viewing. But we make no apologies for this. These pictures need to be seen.

This year, our Power of Photography Award goes to Brent Stirton, primarily for his project 'Rhino Horn: The Ongoing Atrocity' and the picture, 'Memorial to a Species', which won him the title of Wildlife Photographer of the Year 2017. Judge and former winner Jasper Doest confessed that there were tears in the judges' chamber as they considered Brent's work. 'It was a unanimous decision,' he says. 'I think all the jury members saw it as their responsibility to fight for positive change in this world.'

Brent spends most of his time working on long-term investigative projects for *National Geographic*, and what's left of his time on more conventional photojournalism. He has been recognised by the United Nations for his work in the field of HIV/AIDS, and has received a Peabody Award for his work with Human Rights Watch. Issues relating to conservation, global health, diminishing



ALL PICTURES © BRENT STIRTON/WILDLIFE PHOTOGRAPHER OF THE YEAR, DEVELOPED AND PRODUCED BY THE NATURAL HISTORY MUSEUM, LONDON





Above: Vets attend a gaping wound on a rhino named Hope

Left: Lulah's mother was killed by poachers

Below: A black rhino bull lies dead after its killers entered the Hluhluwe Imfolozi Park



cultures, sustainability and the environment are firmly on his radar. He has worked for WWF, CNN and the Ford, Clinton and Gates Foundations.

Some of his images are difficult to look at and it's tempting to turn away, but we must look at them; we must face up to our responsibilities and act. Brent is a straight talker, and his images are equally direct. They shock us, and they often make us feel ashamed, but crucially, they are a call to action. Brent likes to create images that trigger debate and encourage discussion. In short, he believes in the power of photography.



The rain made for great shots at Goodwood's 2017 Revival

Rising Star Award

Amy Shore

This year sees the introduction of our new Rising Star award, to celebrate and acknowledge young and talented photographers establishing themselves in the industry. Becoming a professional photographer and having a successful career is growing more challenging in such a saturated market. It's a combination of determination, talent, individuality and hard work that eventually pays off, and these are the qualities our award winner has.

Our inaugural Rising Star award goes to Amy Shore. Amy is an automotive photographer and one of few females working and succeeding in a very male-dominated sector. Her lifestyle approach brings her subjects to life, and her reportage and vintage style give her work a unique, vibrant and refreshing vibe. Amy's love of photographing people is clearly seen in her work as she often incorporates human interaction into her automotive images to create atmosphere and tell a story.

Amy first picked up an SLR at the age of 15, but her passion remained solely a hobby. In 2013 she graduated from De Montfort University, Leicester, as a craft designer, specialising in metals. As Amy gained a reputation for photographing weddings, she was asked to photograph a friend's replica Ferrari P4. With no experience in shooting cars, she frantically Googled for tips the night before and decided she'd just have to wing it. After sharing the photos online, they quickly went viral creating a knock-on effect, transforming her hobby into the start of a professional career.

In the past three years, her career has gone from strength to strength. She has travelled all over the world and worked with some of the biggest names in the automobile world, including Jaguar Land Rover, Ferrari, Triumph, Goodwood, Maserati, Mercedes, Harley Davidson, and online and print publications. In May 2017, she also became Nikon's youngest UK ambassador.



Amy Shore is an automotive and lifestyle photographer and a Nikon UK Ambassador. Visit www.iamshore.com



Service continues to come first at this iconic London store

Right: Grays Westminster were granted their own Coat of Arms by Her Majesty's College of Arms



Above: Owner Gray Levett's motto is 'The answer is yes. What is the question?'

Below: The store is the only retailer to have twice won an AP Platinum Good Service Award



An Aladdin's Cave of Nikon

There is a mecca in central London for passionate Nikon users; it is called Grays of Westminster and is one of the most iconic camera stores in the world....

GRAYS of Westminster is a name that will be familiar to many AP readers. A Nikon specialist in an exclusive and very historic part of central London, it was founded over 32 years ago by Gray Levett. His vision was to create a world-class camera store, offering a service second to none, and the store still follows this ethos. Grays of Westminster has won awards from Nikon, the wider photographic trade and magazines. For the past two years it has also won the prestigious Amateur Photographer Platinum Good Service Award as voted for by the public.

A proud heritage

When he was starting out, Gray Levett scraped together £100 and placed 'tiny, inexpensive advertisements' in the classified section of AP. Since the shop opened in 1985, it has gone from strength to strength and became a Nikon-only dealer in 1992.

Famous customers of Grays of Westminster include professional Nikon photographers, such as Joe McNally and Jim Brandenburg, as well as luminaries like the late film director Stanley Kubrick. Kubrick trained as a photographer for *Look* magazine after leaving school, and was a passionate Nikon user. As his personal assistant Tony Frewin explains, 'I only ever knew (Kubrick) to defer to two people on matters photographic: Geoffrey Crawley, one-time editor of the *BJP*, and Gray Levett and the Grays of Westminster gang down in Pimlico, who continue to give us unrivalled service.'

The store has a very close relationship with Nikon, and has received many awards for sales achievements and excellent customer service. They became the first camera shop in the world to be granted a Coat of Arms by Her Majesty's College of Arms. In Gillian Greenwood's book *Grays of Westminster*:

The Legend and the Legacy, Nikon President Kazuo Ushida wrote in the introduction: 'Grays of Westminster and Nikon represent a timeless partnership...'

Nikon only

Anyone looking for a new or second-hand Nikon will find something of interest at Grays of Westminster. The store stocks the entire current range of Nikon DSLR cameras such as the all-conquering D850, and can also supply the Nikon SP black and S3 Limited Edition 35mm rangefinder cameras. Additionally, Grays of Westminster sells the extensive range of autofocus (AF), AF-S (Silent Wave), AF-P (Stepping Motor) and DX & FX Nikkor lenses, manual focus Nikkor lenses plus Speedlights and a vast range of Nikon accessories from eyepiece correction lenses to lens hoods. New Nikon equipment supplied by Grays of Westminster comes with a special two-year warranty. The second-hand range is equally comprehensive, meanwhile, and the store offers a one-year warranty on used equipment. Grays of Westminster can also help anyone interested in early Nikon equipment.

At your service...

In an increasingly impersonal world, Grays of Westminster is proud to have a dedicated team of people to assist you with your Nikon needs both in the shop and at the end of the telephone. As Gray Levett says, 'Whatever you need, whenever you need it, we are entirely at your service as we have been for the past 32 years.'

For further information please visit www.graysofwestminster.co.uk



Jim Mackay receives his 'Cheeso', presented by AP Editor Nigel Atherton

Chris Cheeseman Memorial Award Jim Mackay

THE CHRIS Cheeseman Memorial Award was introduced last year in memory of our former News Editor and dear friend Chris Cheeseman, who tragically passed away in 2016. This award goes to an individual who has made an outstanding contribution to the UK photo industry, and this year's winner was Jim Mackay. Jim started out in the photo trade in the 1970s and has spent a career spanning nearly 50 years as importer and distributor of some of the most popular brands in photography, including Tamron, Bronica, Jobo, LPL, Metz, Tamrac, Crumpler, Velbon, Lensbabies, Slik, Gorillapod and many others. To the best of our knowledge, Jim is the only person in the world to have a camera bag model named after him – the Jimmy Bo Crumpler pouch.

The Cheeso

This award, which we have nicknamed the 'Cheeso', is in the form of a crystal decanter inscribed with his name.

Former AP News Editor Chris Cheeseman, who died in 2016



Good Service Awards

THE GOOD Service Awards were created to recognise and reward outstanding customer service in the UK photo retail sector. They are presented at the Amateur Photographer Awards, alongside the product awards, to those retailers who offer the highest quality of service, and are voted for by AP readers and retailers' customers.

Retailers play a crucial role in maintaining and growing the hobby of photography by offering friendly advice and access to a range of products that customers otherwise wouldn't be able to see 'in the flesh'. Increasingly, the bricks and mortar stores of the most successful retailers work in tandem with well-designed websites.

This year's winners

To qualify for a Good Service Award, a retailer must have exceeded our minimum number of votes, which can be made online or by post. This year we gave nine Gold awards, plus a single Platinum award for the retailer who received the best response overall. This year, for the second year in a row, that award was won by Nikon specialist Grays of Westminster.



Gold Awards

CameraWorld
Clifton Cameras
Dale Photographic
Jessops
London Camera Exchange
Mr Cad
Park Cameras
SRB Photographic
Wex Photo Video

Platinum Award

Grays of Westminster

Grays of Westminster retained the Platinum Award that they won last year





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Enthusiast Compact Camera of the Year

Olympus Tough TG-5

Why we like it

- Lets you shoot in raw to get the best possible images
- Will survive being dropped, frozen or soaked
- Good autofocus response, even when it's used underwater
- Colours are faithful and the AWB system doesn't disappoint
- Accepts a range of converters and accessories

Nominees

- Canon PowerShot G9 X Mark II
- Olympus Tough TG-5
- Panasonic Lumix DMC-LX15

THERE will always be times when you want to take your equipment off limits, but doing so can involve a high risk of damage to your prized camera and lenses. If you'd like a hard-wearing, pocket-sized camera that's built like a tank and lets you shoot at ease in the most inhospitable conditions, look no further than the Olympus Tough TG-5.

It's a great all-round model that lets you shoot stills in the highly versatile raw format and videos in 4K at 30p – features that many other tough compacts lack. If it slips from your hand you can rest easy knowing it'll survive being dropped, and the way it can be used underwater to a depth of 15m without the need for a waterproof housing makes it an ideal candidate for beach holidays, travelling and casual diving. It's quick to respond, delivers vivid colours both above and below the water and produces a good level of detail from its 1/2.3in 12MP BSI CMOS sensor up to ISO 1600.

Olympus's TG-series of tough compacts have only become better with age, and the TG-5 is



undoubtedly the best yet. It's capable of surviving practically anything that's thrown at it, accepts a range of lens converters and accessories for endless creative possibilities, and most importantly delivers great images in the types of environment where you wouldn't dare use your best camera. All in all, it's a great choice for when the going gets tough.

Premium Compact Camera of the Year

Canon PowerShot G1 X Mark III

CANON has long had a knack for making small cameras that handle well and deliver high-quality images. But with the PowerShot G1 X Mark III it's taken this to a whole new level. By fitting an APS-C sensor, similar to that used in its DSLRs, into a compact body with a short zoom lens, it's produced a camera that gives better image quality than anything we've previously seen in this class.

But it's not just the class-leading image quality that raises the G1 X Mark III above its peers. Its SLR-like central electronic viewfinder makes it a pleasure to use, while the fully articulated rear screen allows you to easily shoot from any angle. A well-thought-out control interface also makes the camera far more engaging to shoot with than its closest competitors. Throw in the robust weather-sealed build, Canon's excellent touch interface and well-designed Wi-Fi and Bluetooth functionality, and you get a camera that's highly accomplished on every level.

Clearly the £1,149 price tag is high for a zoom compact, but let's be clear: Canon has achieved a really impressive technological feat here. It's barely believable that such a small body can accommodate an APS-C sensor. So if you want a

small camera with a short zoom lens, electronic viewfinder and the highest possible image quality, the Canon PowerShot G1 X Mark III is the best on the market.

Why we like it

- The best image quality yet from a pocketable zoom compact
- Superb handling, with lots of external controls
- Tough, weather-resistant construction
- Excellent electronic viewfinder and fully articulated screen
- Easy-to-use Wi-Fi and Bluetooth connectivity for sharing images

Nominees

- Canon PowerShot G1 X Mark III
- Fujifilm X100F
- Sony Cyber-shot DSC-RX10 IV



Consumer Interchangeable Lens Camera of the Year

Olympus OM-D E-M10 Mark III

Why we like it

- Compact body with really attractive design
- Excellent image quality straight out of the camera
- Superb in-body image stabilisation helps get sharper pictures
- Electronic viewfinder provides large, accurate preview
- Twin control dials for enthusiast-friendly handling

Nominees

- Canon EOS 200D
- Nikon D5600
- Olympus OM-D E-M10 Mark III

IN THIS cut-throat, entry-level sector of the market, mirrorless cameras battle directly with DSLRs for buyers' affections. But with the OM-D E-M10 Mark III, Olympus has found a way to set itself apart from the crowd of black plastic competitors. With a charismatic retro design, fine handling and attractive JPEG output, quite simply it provides a better user experience than its peers, and generally takes nicer pictures, too.

While the 16MP sensor may appear dated, it has sufficient resolution to make a detailed A3 print, and delivers attractive results at sensitivities up to ISO 3200 or more. An overhauled interface makes the camera approachable and easy to use, not just for novices but for experienced photographers too. Highly effective in-body stabilisation that works with every lens goes a long way to offsetting any noise disadvantage of the smaller Four Thirds sensor.

With the OM-D E-M10 Mark III, Olympus has managed to make a camera that's simply more pleasant to use than competitor cameras, while including some unique advanced features and making them easy to use. It looks great, takes lovely pictures and is a joy to use – and that's a great combination.



Enthusiast Interchangeable Lens Camera of the Year

Fujifilm X-T20

Why we like it

- Inherits the same sensor as used within the X-T2 and X-Pro2
- Autofocus has taken a real leap from its predecessor
- Pairs up beautifully with Fujifilm's compact f/2 prime lenses
- Introduces touchscreen control
- Has the look and charm of the X-T2 for well under £1,000

Nominees

- Canon EOS 77D
- Fujifilm X-T20
- Pentax KP

THERE'S no shortage of cameras for today's enthusiast photographer, but one model that stands out and hits the sweet spot is the Fujifilm X-T20. The idea of utilising a subset of the X-T2's features and offering it in a smaller body at a more affordable price has been a great recipe for success. It backs up a sensational image quality performance from its 24.3-million-pixel APS-C X-Trans CMOS III sensor with the look and charm of Fujifilm's X-series styling, while also offering a generous helping of buttons and dials to take full manual control.

It's fantastic to see such a fast and responsive AF system on a camera at this level, and the size and feel in the hand make it a perfect match with Fujifilm's well-established range of compact and lightweight X-mount lenses. The introduction of touchscreen control will be welcomed by those coming from a basic



'With so much to love and so little to fault, the Fujifilm X-T20 really is an enthusiast's dream camera'



'With fine handling and attractive JPEG output, it simply provides a better user experience than its peers'



camera or smartphone who want to pinpoint AF and review images by touch, with its resilient build quality implying that it'll provide many years of service in the hands of those who care for it.

With so much to love and so little to fault, the X-T20 really is an enthusiast's dream camera. It offers a great saving over the more advanced X-T2 model and – as should always be looked for from your next camera – it inspires you to get out, shoot more and take your ability to new heights.

Premium Interchangeable Lens Camera of the Year

Panasonic Lumix DC-G9



PANASONIC is well known for its broadcast-standard mirrorless models, so it was refreshing to see the manufacturer refocus its attention on creating the best camera it ever has for serious stills-focused photographers at the back end of last year. As our rigorous testing proved, the Lumix G9 is an incredibly versatile mirrorless camera that never seems out of its depth, combining blistering shooting speeds of up to 60fps with the feel of a DSLR in the hand that's stripped of bulkiness and weight.

There's no excuse to miss a spur-of-the-moment shot thanks to the G9's excellent 4K/6K Photo modes that allow users to extract 8MP stills from 4K footage at 60fps, or 18MP stills from 6K video at 30fps. Its highly effective in-body stabilisation system is dual-purpose, too, in the way it allows 80MP images of static subjects to be taken with ease. It also has a sprightly AF system and produces clean images with lots of detail right up to ISO 6400.

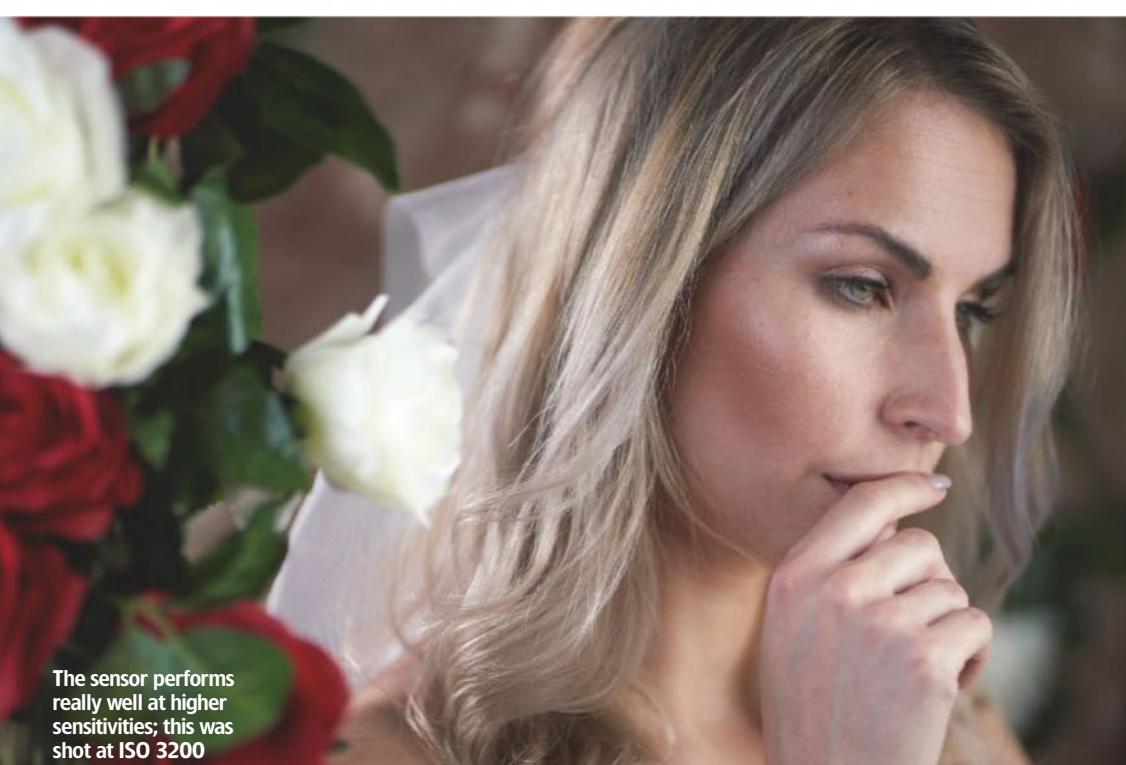
The Lumix G9 is an immensely satisfying camera to use and delivers all you'd expect from a camera at its price. Its arrival coincides with Panasonic's 10-year anniversary of the Lumix G system, and it's hard to think of a reason why anyone after an insanely fast, lightweight and versatile camera for under £1,500 wouldn't seriously consider buying it. The Lumix G9 is a clear winner in its field.

Why we like it

- Precise moments can be easily captured using 4K/6K photo modes
- Offers a sensational handling experience with a well-sculpted handgrip
- Features top-plate LCD display and weather-resistant construction
- Has extremely fast continuous shooting capabilities
- Presents the option to create high-resolution 80MP still images

Nominees

- Nikon D7500
- Panasonic Lumix DC-G9
- Sony Alpha 6500



Why we like it

- Phenomenal image quality in almost any photographic situation
- Built-in image stabilisation helps get sharper pictures with any lens
- Compact, lightweight design makes it easy to carry anywhere
- Superb electronic viewfinder gives an accurate preview of how shots will look
- Really fast and responsive, with autofocus derived from the high-speed Alpha 9

Nominees

- Fujifilm GFX-50S
- Sony Alpha 7R III
- Sony Alpha 9

Professional Mirrorless Camera of the Year

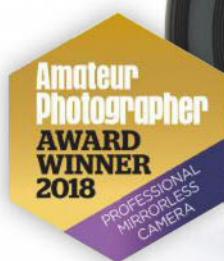
Sony Alpha 7R III



The A7R III delivers attractive colours and lots of detail



The updated body offers much-improved handling



SONY is the undisputed leader in high-end mirrorless, and with the Alpha 7R III it's produced a remarkable camera that stands comparison with even the finest full-frame DSLRs. It may be based around the same 42.4MP backside-illuminated full-frame sensor as its predecessor, but essentially every other aspect of the camera has been updated and improved, and crucially, a souped-up Bionz X processor brings considerably faster operational speed.

An improved body design includes many of the best features Sony debuted in its sports-focused Alpha 9. The revised back-plate control layout, including a focus-area joystick, AF-On button and larger rear dial, brings it much closer to true pro-level handling, while the larger battery provides enough stamina for extended shooting. Meanwhile, the

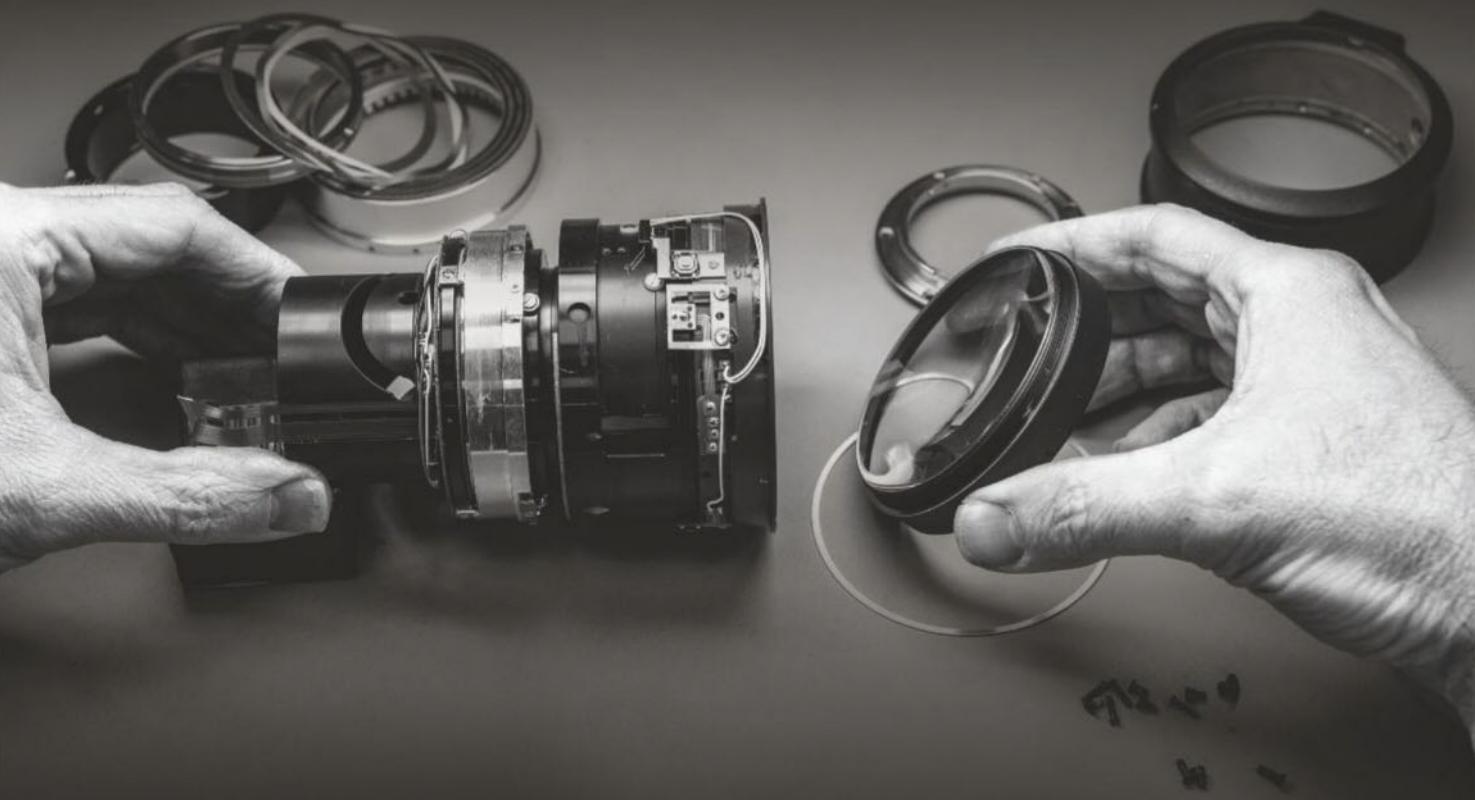
excellent 3.69-million-dot electronic viewfinder gives a truly accurate preview of how your shots will turn out.

The sensor is still one of the very best around, providing stunning levels of detail at low sensitivities, and perfectly usable images at much higher ISO settings than you'd expect. In-body image stabilisation works with every lens you can use, helping to get sharper images time after time. Combined with high-speed 10fps shooting and effective autofocus tracking, this makes the camera astonishingly versatile.

With its carry-everywhere design, it's difficult not to conclude that the Alpha 7R III is the best mirrorless camera yet made, and one of the best all-rounders you can buy. Overall it's an exceptionally capable camera that cements Sony's domination of the high-end mirrorless market.

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IMAGE TAKEN WITH X-T20 BY KAREN HUTTON | WWW.KARENHUTTON.COM



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FUJIFILM-X.COM/X-T20

DSLR Prime Lens of the Year

Canon EF 85mm f/1.4L IS USM

Why we like it

- Fast, decisive and silent autofocus
- Offers unparalleled stability with inbuilt IS
- Renders gorgeous blur wide open
- Delivers a high hit-rate of sharp shots at f/1.4
- Robust, moisture-proof and dust-resistant construction

IT WAS only a matter of time before Canon looked at filling the gap between its premium EF 85mm f/1.2 L II USM and its more affordable, but fairly old, EF 85mm f/1.8 USM. The arrival of the EF 85mm f/1.4L IS USM couldn't come soon enough for Canon users specialising in portraiture, documentary, wedding and reportage photography – however, to make it stand out

from the sublime alternatives already out there it needed something truly special to make it more attractive.

The advantage it has over other similar lenses is its highly effective optical image stabilisation that allows users to capture sharp shots at as slow as 1/10sec with a solid handheld technique. It feels just right mounted to full-frame DSLRs and delivers sensational centre sharpness wide open, with a high hit rate of pin-sharp shots at f/1.4. The accurate autofocus, great handling and built-in optical image stabilisation are all great reasons to choose it, but ultimately it's the fast fall-off in focus and the way it makes a subject pop from the background that make it so appealing.

The EF 85mm f/1.4L IS USM is without doubt one of the finest prime lenses Canon has made in recent years and provides exactly what many users have been asking for. If you're a Canon full-frame DSLR user who'd like a fast, well-built, optically stabilised medium telephoto prime, you'll fall in love with this lens – it really is astonishingly good.

Nominees

- Canon EF 85mm f/1.4L IS USM
- Sigma 135mm f/1.8 DG HSM | A
- Zeiss Milvus 25mm f/1.4



Mirrorless Prime Lens of the Year

Fujifilm XF 50mm f/2 R WR

FUJIFILM'S mid-telephoto prime complements the company's XF 35mm f/2 WR and XF 23mm f/2 R WR in the company's ever-growing range of X-mount lenses. Unlike the Fujinon XF 56mm f/1.2 R – a lens that's picked up a reputation for being one of the finest lenses for portraiture in the X-system – it features a weather-resistant construction and is an affordable

alternative for those working to a sub £500 budget. A perfect partner for portraiture, travel, low-light and everyday use, it has the same simple, yet robust design as Fujifilm's existing f/2 primes. The fact that it doesn't have any switches on the barrel gives it a clean, stylish appearance and the way the aperture ring notches through its range in 1/3-stop increments translates to a highly satisfying user experience from behind the camera.

Of course a lens is only as good as its optical quality. Although it can't match the same 'dreamy' look to its images at its widest aperture as the XF 56mm f/1.2 R, it produces pleasing background blur at f/2, with its sweet spot located between f/4–f/5.6. Its compact size means it's as good to use on smaller X-series camera bodies such as the X-T20 as it is with the more advanced models like the X-T2. Other benefits it has over the Fujinon XF 56mm f/1.2 R include faster focusing and quieter operation.



'This mirrorless lens is a perfect partner for portraiture, travel, low light and everyday use'

Why we like it

- Compact, lightweight design
- Creates pleasing background blur at f/2
- Focuses fast and silently
- Features a weather-resistant construction
- Pairs up well with all of Fujifilm's X-series cameras

Nominees

- Fujifilm XF 50mm f/2 R WR
- Tokina FIRIN 20mm f/2 FE MF
- Zeiss Batis 135mm f/2.8

Zoom Lens of the Year

Tamron SP 70-200mm f/2.8 Di VC USD G2

FAST telephoto zooms are an essential part of many photographers' arsenals, but the camera manufacturers' own versions are decidedly pricey. Third-party options are usually considerably more affordable, but have always involved clear compromises in terms of optics, autofocus or build. This has all changed with Tamron's latest offering.

Indeed, this is a lens that gives its Canon and Nikon equivalents a serious run for their money at a considerably lower price. Optically, it's very good indeed: it's impressively sharp at almost all settings, with very low distortion and practically no chromatic aberration. Out-of-focus backgrounds are generally rendered with a pleasing blur, while the lens's flare resistance is excellent. Both the autofocus and image stabilisation work exceptionally well, helping you get sharp shots time after time. To cap things off, the lens boasts weather-resistant construction, so you



can use it with confidence when shooting in difficult conditions outdoors.

If you're looking for a high-spec telezoom the Tamron SP 70-200mm f/2.8 Di VC USD G2 is a great choice, and a serious alternative to its more expensive counterparts. It's one of Tamron's finest lenses yet.

Why we like it

- Excellent optics giving impressive images at all focal lengths
- Highly effective three-mode image stabilisation
- Fast, silent and accurate autofocus
- Robust, moisture-proof and dust-resistant construction
- Built-in Arca-Swiss compatible tripod foot

Nominees

- Sigma 100-400mm f/5-6.3 DG OS HSM | C
- Sony FE 24-105mm f/4 G OSS
- Tamron SP 70-200mm f/2.8 Di VC USD G2

Why we like it

- Offer perfect neutrality with no colour cast
- Give users the chance to extend exposure times easily and conveniently
- Available for the company's three popular filter systems
- Good variety with no fewer than six densities available
- Supported by an excellent app that helps calculate exposure times

Accessory of the Year

Lee Filters ProGlass IRND

LEE FILTERS has an excellent reputation among photographers and offers a vast range of long-exposure filters that can be used to turn fast-flowing rivers silky smooth, iron out waves to create tranquil seascapes or give clouds a sense of movement in a scene. The company's Stopper filters are hugely popular, but they struggle to offer perfect neutrality.

As the name suggests, Lee Filters ProGlass IRNDs are a premium version of the company's Stopper filters and deliver neutral results with virtually no colour shift. Thorough testing revealed they're less prone to vignetting and effectively block infrared and ultraviolet pollution, creating a faithful look to images, with highly accurate colour. They are available for Lee's three filter systems – Seven5 (75x90mm), 100mm (100x100mm) and SW150 (150x150mm), in no fewer than six densities ranging from 0.6ND (2-stop) to 4.5ND (15-stop).

The way they deliver neutral results with no colour shift or vignetting is very well received, and the fact there's no infrared pollution means colours are represented vibrantly, which isn't always the case with all high-density ND filters. Anyone who regularly uses



ND filters to shoot at fast apertures in bright light, or those who require one of the finest-performing

long-exposure filters, will be thoroughly impressed by the quality of the ProGlass IRNDs. All that's left to say is that we envisage them finding a permanent place in many photographers' kit bags, and they're thoroughly deserving of this year's Accessory of the Year award.

Nominees

- Lee Filters ProGlass IRND
- Loupedeck
- Rotolight NEO 2

ProGlass IRND

A **NEW** standard in neutral-density glass filters



When the weather is overcast and dull, one option is to try long exposure minimalism and the Old Pier at Swanage in Dorset is a great subject, with its decaying wooden posts surrounded by empty sea. Why long exposures? Well, with seascapes, a long exposure will smooth out the texture of both water and sky, simplifying the scene further and enhancing their use as negative space in the composition.

I wanted to smooth the water to a completely glassy surface, so I selected a ProGlass 4.5 (15-stop) IRND. With some adjustment of aperture and ISO, I was able to get an exposure of 8 minutes - any longer would have smoothed the clouds too much. A 0.6ND (two-stop) medium grad added some drama to the sky and the final result had just the look I was after.

The colours are really neutral, which is remarkable for such a dense filter and there is a superb clarity and evenness of exposure across the frame. The other great feature of this filter is that its stated stop value is absolutely spot on, so calculating long exposures is no problem. It should be no surprise that these filters now have a permanent place in my kit bag.

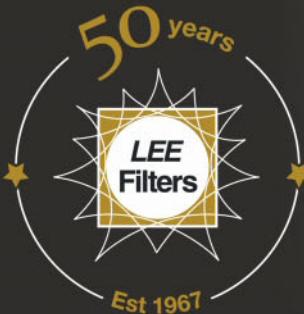


Mark Bauer
markbauerphotography.com

Canon 5Ds, 24-70mm f/4L at 42mm,
ISO 200, 480 seconds at f/8.0

ProGlass 4.5 IRND (15-stop),
0.6 ND medium grad (2-stop)

(RAW file – unprocessed)



leefilters.com

The Video Mode Video Product of the Year

Panasonic Lumix DC-GH5

Why we like it

- Class-leading 4K video capabilities, with 60fps recording
- Superb high-resolution viewfinder and articulated screen
- Incredibly effective in-body image stabilisation
- Excellent handling and operability
- Well-integrated and highly responsive touchscreen interface

Nominees

- Panasonic Lumix DC-GH5
- Sony Alpha 7R III
- Sony Cyber-shot DSC-RX10 IV

WHILE photography and film-making used to be distinctly different disciplines, the addition of high-quality video modes to cameras of all shapes and sizes has blurred this distinction, encouraging many photographers to start working with moving images, too. If there's one range of cameras that's become synonymous with this convergence, it's Panasonic's GH series.

With the GH5, Panasonic has upped the ante for a stills/video hybrid camera in several key respects. Not only can it record 4K video at 60fps – something none of its competitors can match – it's also capable of recording internally with broadcast-standard 10:2:2 colour at 30fps. Last, but definitely not least, the addition of five-axis in-body image stabilisation and its compatibility with Panasonic's latest Dual IS 2 when used with optically stabilised lenses make it very usable for handheld video shooting.

The chunky grip, weather-sealed body and extensive external controls make the GH5's handling and



reliability difficult to fault, while its large, high-resolution electronic viewfinder is simply superb. The GH5 is also a very capable stills camera, with image quality that's competitive with its APS-C rivals. But ultimately it's the comprehensive video features that stand out, making the GH5 the leader of the pack for those with a specific interest in movie making.

Innovation of the Year

Sony Alpha 9

EACH year we give our innovation award to the product or development that we feel has most advanced photographic technology. As usual, we've seen some very impressive achievements. With its PowerShot G1 X Mark III, Canon managed to fit an APS-C sensor into a remarkably small zoom compact, while Huawei offered us a glimpse of the future by including a built-in artificial intelligence processor to improve the output of its flagship Mate 10 Pro smartphone's camera (co-developed with Leica, no less).

However, when it comes to outright innovation, there's really no competition. By designing a mirrorless camera for high-speed sports and action shooting from the ground up, Sony served notice on the last clear technological advantage offered by DSLRs. Indeed with the Alpha 9, it has rewritten the rule book regarding what we can expect from a sports-and-action camera.

By developing entirely new sensor and viewfinder technology, Sony has made a camera that can shoot silently at 20 frames per second, with no viewfinder blackout and minimal subject distortion due to rolling



shutter effects. It's also capable of tracking focus on moving subjects wherever they move within the image frame. As a result, the Alpha 9 enables professional sports photographers to keep shooting in situations where they're simply not allowed to use DSLRs. It's a remarkable achievement that shows how cameras will work in the future.

Why we like it

- 20 frames per second shooting in full-resolution raw
- Completely silent, low-distortion electronic shutter
- Autofocus tracking across the entire frame at 20fps
- Large, clear, viewfinder that's completely free from blackout
- Huge 241-shot raw buffer in raw

Nominees

- Canon PowerShot G1 X Mark III
- Huawei Mate 10 Pro
- Sony Alpha 9



The D850 handles noise well and records an astonishingly high level of detail

Why we like it

- Successfully marries high resolution with high speed
- Sensational low-light performance up to ISO 25,600
- Insanely accurate and responsive autofocus
- Silent, zero-vibration electronic shutter
- Offers reliable performance with tank-like build quality

Nominees

- Canon EOS 6D Mark II
- Nikon D850
- Sony Alpha 99 II

Professional DSLR & Product of the Year Nikon D850



It combines high resolution and fast continuous shooting

THE NIKON D850 scooped two of the most prestigious trophies at this year's AP Awards, picking up the Best Professional DSLR award and the highly acclaimed Product Of The Year award. After a quiet couple of years that had photographers questioning the direction of Nikon's future, in 2017 we saw the manufacturer throw everything into making the finest full-frame camera it has ever made.

The D850's high-resolution 45.7MP full-frame (FX-format) CMOS sensor features superb light-gathering capabilities, handling noise well and recording an astonishingly high level of detail.

Autofocus is as good as that on Nikon's flagship DSLR, the D5 – it's astoundingly good at tracking fast and erratically moving subjects, even in fading light. The option to shoot in complete silence in live view is advantageous for those who need to shoot discreetly, and every key function has its own button or dial, making it incredibly

intuitive to shoot with when working under pressure. Handling, battery stamina and continuous shooting speeds are all enhanced by adding the MB-D18 grip (£369) and EN-EL18 high-power battery.

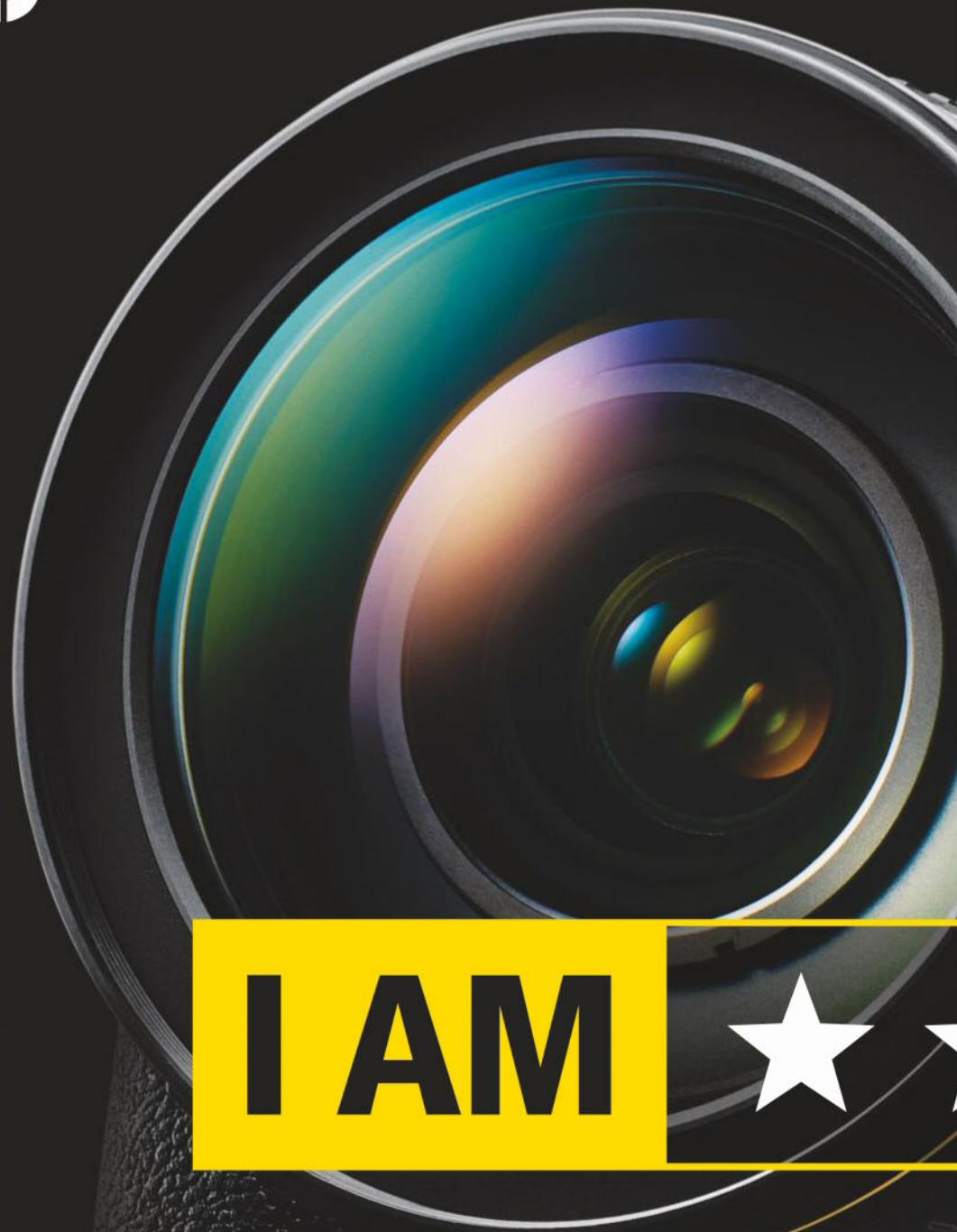
Whether professional, semi-professional or a serious enthusiast, users of the D850 will be overwhelmed by its all-round performance and versatility.

Since the D850's launch, Sony has produced its own sensational high-resolution all-rounder in the A7R III. But there can only be one winner, and with the D850 beating its other professional DSLR nominees hands down, it came down to the D850's superior handling, longer battery life, wide compatibility with the Nikon lenses range and intuitive user experience – which gave it the lead over its mirrorless rival by the thinnest of margins. The D850 will go down in history and be remembered as the DSLR that offered everything a photographer could wish for.



Its tilting touchscreen brings the D850 right up to date

D850



Over 100 industry leaders were at the prestigious Amateur Photographer Awards recently to see Nikon scoop the top prize of the night, Product of the Year, for the Nikon D850, which AP's Technical team described as 'the best DSLR ever made'. Learn more at **Nikon.co.uk**

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CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER MINT BOXED £525.00	
CANON 300mm f4 USM "L" IMAGE STABILIZER, MINT BOXED AS NEW £995.00	
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT CASED £925.00
CANON 500mm f4 USM "L" IMAGE STABILIZER MK1	MINT-BOXED £3,750.00
CANON 8 - 15mm 4.0 "L" USM	MINT CASED £799.00
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CANON 70 - 200mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £795.00
CANON 70 - 200mm 2.8 USM "L"	MINT BOXED £699.00
CANON 80 - 200mm 2.8 "L" USM WITH HOOD	MINT-BOXED £499.00
CANON 100 - 400 "L" USM IMAGE STABILIZER	MINT-BOXED £575.00
CANON 20mm 12.8 USM	EXC++ £245.00
CANON 24mm 2.8 EF-S STM PANCAKE LENS	MINT BOXED £110.00
CANON 50mm 1.8 MARK 1 (VERY RARE NOW)	MINT £129.00
CARL ZEISS 50mm 1.1A PLARIANT T+ WITH HOOD	MINT £375.00
CANON 60mm 1.8 EFS USM MACRO LENS	MINT- £295.00
CANON 85mm 1/1.8 USM	MINT £275.00
CANON 100mm 12 USM	MINT £275.00
CANON 100mm f2 USM	EXC++ £215.00
CANON 100mm 12.8 MACRO	EXC++ £195.00
CANON 10 - 22mm 13.5/4.5 USM	EXC++ £345.00
CANON 10 - 22mm 13.5/4.5 USM	MINT- BOXED £375.00
CANON 17 - 55mm 2.8 EFS IS USM WITH HOOD	MINT £499.00
CANON 18 - 55mm 13.5/3.5 STM VIBRATION REDUCTION	MINT £125.00
CANON 18 - 135mm 3.5/5.6 EF-S IMAGE STABILIZER	MINT £325.00
CANON 18 - 200mm 3.5/5.6 EF-S IMAGE STABILIZER	MINT-HOOD £299.00
CANON 70 - 300mm 4.5/5.6 USM IMAGE STABILIZER	MINT £298.00
CANON 70 - 300mm 4.5/5.6 USM IMAGE STABILIZER	MINT BOXED £325.00
CANON 75 - 300mm 4.5/5.6 MKII USM	MINT £99.00
CANON 75 - 300mm 4.5/5.6 MKII	MINT-BOXED £99.00
KENCO DC GAN FIT TUBE SET 12,20,36MM	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK	EXC £95.00
CANON EF 2.0X EXTENDER MK I	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II	MINT CASED £185.00
KENCO DC GAN FIT TUBE SET 12,20,36MM	MINT- £99.00

Kenco Teleplus Pro 300 DGX 1.4 TELECONVERTER

MINT CASED £99.00

SIGMA EX 1.4 APD DG TELECONVERTER
 MINT £125.00 |

CANON TC-80N3 REMOTE RELEASE/TIMER FOE EOS
 MINT BOXED £75.00 |

SANYANG 85mm T1.5 AS IF UMC CANON EOS FIT
 MINT CASED £175.00 |

SIGMA 4.5mm f2.8 DC HSM CIRCULAR FISHEYE
 MINT CASED £475.00 |

SIGMA 10mm 2.8 EX DC FISHEYE HSM
 MINT BOXED £345.00 |

SIGMA 14mm 2.8 EX HSM ASPHERIC
 MINT CASED £365.00 |

SIGMA 15mm 12.8 MACRO EX WITH CASE
 MINT £179.00 |

SIGMA 15mm 12.8 MACRO EX DG OS HSM
 MINT- £279.00 |

SIGMA 15mm 2.8 EX-DC HSM MACRO LATEST
 MINT BOXED £95.00 |

SIGMA 15mm 2.8 EX-DC HSM MACRO MK2
 MINT CASED £475.00 |

SIGMA 15 - 30mm 13.5/4.5 EX DG ASPHERIC
 MINT-BOXED £199.00 |

SIGMA 17 - 35mm 2.8/4.0 EX HSM ASPHERIC
 MINT- £179.00 |

SIGMA 18 - 50mm 2.8 EX DC SLR GLASS
 MINT BOXED £165.00 |

SIGMA 18 - 200mm 13.5/6.3 DC SLR HSM OS
 MINT BOXED £199.00 |

SIGMA 50 - 150mm 12.8 EX APD HSM DC MK II
 MINT- £325.00 |

SIGMA 70 - 200mm 2.8 DG OS LATEST
 MINT- £125.00 |

SIGMA 100-200mm 1:4.5-6.3 OIS LENS FOR X PRO ETC
 MINT BOXED £245.00 |

SIGMA 18 - 250mm 13.5/6.3 OIS X F0R PRO ETC
 MINT BOXED £199.00 |

TAMRON 180mm 3.5/4.5 AF SPD MACRO LATEST
 MINT BOXED £49.00 |

TAMRON 200mm 3.5/4.5 AF SPD MACRO
 MINT CASED £199.00 |

TAMRON 28 - 75mm 12.8 XR DI LENS LATEST
 MINT £345.00 |

TOKINA 10 - 17mm 13.5/4.5 ATX DC FISHEYE (LATEST)
 MINT £299.00 |

TOKINA 11 - 16mm 2.8 ATX - PRO ASPHERICAL
 MINT BOXED £279.00 |

LENSBABY COMPOSER WITH 0.42 SUPER WIDE
 MINT CASED £99.00 |

LENSBABY COMPACT 180MM F4.0
 MINT CASED £199.00 |

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Canon EOS Film Accessories

500mm F4 L IS USM Case	Mint- £125
72mm Protector Filter	E++ £20
Bar Code Reader E	E++ £4
BP5 Battery Pack	E+ / Unused £15 - £25
Databack E	E+ / Unused £15 - £19
EOS Reverse Adapter Novoflex	E+ £19
EP-EX15 Eyeiece	Mint- £10
GP-E1 GPS Unit	E++ £129
GR20 Grip	Mint- / Unused £9 - £10
N-Raincover E1-S	Mint £39
Quartz Data Back E	E+ / Unused £15 - £25
Scope Eyeiece Kenko	Unused £39
Stereo Videomic Microphone Rode	E+ £49
Technical Back E with Keyboard	Unused £75
Tripod Mount Ring B (B)	Mint- £49

Canon EOS Flash Accs

Flex TT5 + Mini TT1 Pocket Wizard	E++ £129
Flex TT5 X2 Pocket Wizard	E++ £149
Lightsphere II (430EX) Gary Fong	E+ £15
Lightsphere II (580EX) Gary Fong	E+ £25
Whaletail (580EX) Gary Fong	E+ £25
Off Camera Shoe Adapter OA-2	E+ £20
Off Camera Shoe Cord	E+ £9 - £15
PC Socket Adapter	E+ £15
Ringflash Adapter to fit 580EX RayFlash	E+ £29
Ringflash Adapter to fit 580EX MKII RayFlash	E++ £39
S1TC Ringflash Adapter (580EX) RayFlash	E+ £59
SB-E1 Speedlite Bracket	E+ / Unused £79 - £139
Transistor Pack E	E+ / Mint £20 - £69

Canon FD Accessories

250 Film Magazine	E++ £20
52mm Close Up 450	E++ £15
72mm Skylight 1A	E++ £19
Angle Finder Adapter S	E+ £7
Autobellows	E+ £89
Autobellows + Macro Stage	E+ £89
Connecting Cord 300	E+ £9
Double Cable Release + Macro Auto Ring	E++ £29
Extension Tube FD50 + FD25	E+ £20
Extension Tube FD50U	E+ £9 - £15
FD25 Extension Tube	E+ / E++ £9 - £15
FL Bellows	E+ £49
FL15 Extension Tube	E+ / Unused £5 - £15
Flash Coupler L	E+ £12
Interface Unit D.M.B.	As Seen £29
LC-2 Wireless Controller	E+ / Unused £29 - £39
Life Size Adapter (50/3.5)	E+ £15
MA Drive Set	E+ £39
Macro Photo Coupler FL55	As Seen / Unused £10
Macro Photo Coupler FL58	E+ £15
Macrophoto Hood	Unused £15
Magnifier Adapter S	E+ £7
Marine Capsule A	E+ / Unused £250 - £349
Photomicro Unit F	E+ / Unused £19 - £29
S Dioptr +2	E+ £9
Slide Duplicator	E+ £29

Canon Filters

48mm Drop-In Linear Polariser	E++ £75
52mm Skylight	E+ £9
58mm Amber A8 Colour Correction	E++ £15
58mm CCA4 Colour Correction	Unused £9
58mm Circular Polariser	E+ / Unused £25
58mm Colour Correction A12	E+ £19
58mm Haze 1	Mint- £15
58mm ND4X	Unused £15
58mm Neutral Density 8x	E+ £15
58mm Protection	E+ / Unused £15 - £20
58mm Skylight 1A	E+ £15
58mm UV	E+ £15
77mm Protection Filter	E+ £15

Canon Focusing Screens

A1 Focus Screen E	Mint- £19
Ec-L Focus Screen	E++ £15
Eq-4 Matte Focus Screen (EOS 5D II)	Mint- £15
Eq-S Matte Focus Screen (EOS 5D)	E++ £15
Focus Screen E STANDARD	E++ £15
Focus Screen E-D	E++ £15

Canon Lens Hoods

BS55 Lens Hood	E+ / E++ £7
BT-52B Lens Hood	E++ / Unused £6 - £9
BT-55 Lens Hood	E+ £7
BT52 Lens Hood	E+ £7
BT55 Lens Hood	E+ £5
BT58 Lens Hood	E+ £7
ES-79 II Lens Hood	E++ £19
ES62 Lens Hood	Unused £8
ES65 III Lens Hood	E++ £15
ET-63C Lens Hood	E+ £15
ET62 II Lens Hood	E+ £8
ET64 II Lens Hood	E++ £15
ET65 II Lens Hood	E++ £5 - £8
ET67 Lens Hood	E++ £15
ET67B Lens Hood	E++ £10
EW-73B Lens Hood	E++ £9
EW-75B Lens Hood	E++ £15
EW-78 Lens Hood	E+ £19
EW-79 II Lens Hood	E+ £15
EW-82 Lens Hood	Unused £8
EW-83D Lens Hood	E++ £15
EW-83F Lens Hood	E+ £15
EW-83J Lens Hood	E++ £9
EW83J Lens Hood	E++ £15
S-60 Metal Hood	E+ £9
T-50-2 Metal Hood	E+ £9
T-60-2 Metal Hood	E+ £9
T-65 Metal Hood	E+ £9
W-69 Rubber Hood	Unused £9
W60B Metal Hood	Unused £9
W60D Lens Hood	E+ £6
EW62 Lens Hood	E++ £5
EW63 Lens Hood	E+ £5
EW68B Lens Hood	E+ / E++ £5
EW73II Lens Hood	E++ £9
EW78D Lens Hood	Unused £15
EW83E Lens Hood	E+ £15
EW83J Lens Hood	E+ £15
S-60 Metal Hood	E+ £9
T-50-2 Metal Hood	E+ £9
T-60-2 Metal Hood	E+ £9
T-65 Metal Hood	E+ £9
W-69 Rubber Hood	Unused £9
W60 Metal Hood	Unused £9
W62 Metal Hood	E+ £9

Canon Releases

60T3 Release	E++ £9 - £12
Double Cable Release	E++ £25
ET1000 T3 Extension Cord	E++ £19
LC-1 Wireless Controller	E++ £39
LC-5 Wireless Remote Controller Set	E+ / Mint- £149 - £219
LC3 Wireless Set	E+ / Mint- £49 - £99
PR Coworker II Wireless Timer Remote Control - WTR30	E++ £25
RS-60E3 Release	E+ / Mint- £9 - £12
RS-80N3 Release	Mint- £25
RS80-N3 Release	E+ / E++ £15 - £20
TC-80N3 Timer Release	Exc / E++ £39 - £79
WFT-E1 Wireless File Transmitter	E+ / Unused £149 - £199
WFT-E4 Wireless File Transmitter	Mint- £249

Canon EOS Teleconverters

1.4x EF Extender	Exc £79
1.4x EF II Extender	E++ £149
1.4x EF MKII Extender	Mint- £179
1.4x EF MkIII Extender	E++ £239
2x EF Extender	As Seen / E++ £59 - £119
2x EF II Extender	E++ £169
2x EF MkIII Extender	E++ £299
EF12 Extension Tube	E++ / Mint- £39

Canon Finders

AE Finder FN	E+ £89
Angle Finder A2	As Seen £15
Angle Finder B	E+ / E++ £15 - £35
Booster T Finder	As Seen £49
Magnifier S	E+ / E++ £20 - £25
Speed Finder F	As Seen / E+ £39 - £45
Speed Finder FN	As Seen £49
Waist Level Finder F	Unused £99 - £129
Waist Level Finder F1	E+ / Mint- £59
Waist Level Finder FN	E++ £75 - £79

Collectables & Misc

Topcon Extension Tube Set	E+ / E++ £12 - £15
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Eyepiece Magnifier	E+ £25
1/2/3 Extension Tube	E+ £25
No 5A Focusing Screen	E+ £15
Contarex 2x Film Magazine + Leather Case	E+ £49
Professional Body Only	E+ £719
Special Body Only	E+ £379
Super Chrome Body Only	Unknown £275
Super Electronic (Type 1) + 50mm F2	E+ £849
Super Electronic Body Only (Type 1)	E+ £699
Super Electronic Body Only (Type 2)	E+ £899
25mm F2.8 Black	E+ £719
135mm F2.8 - Black	E+ £399
D + 50mm F2.9	As Seen £99
III A Chrome + 50mm F2	E+ £249

Right Angle Finder	E+ / E++ £29 - £75
Right Angle Finder N	E+ / Mint- £39 - £49
RTS/RTS2 Axial Pivot Support	E+ / £15
RTW Power Cord 300	Unused £15
TLA Attachment Adapter	E+ / Mint- £9 - £10
TLA Ext Conn S	E+ £15
TLA Ext Cord 100	E+ £15
TLA Extension Connector S	E+ / Mint- £12 - £15
TLA Extension Cord 100	E+ £15
TLA Extension Cord 100S	E+ / Mint- £12 - £15
TLA Extension Cord 100ss	E+ / Mint- £15 - £15
TLA Extension Cord 300	E+ £15
TLA Multi Connector S	E+ / Mint- £9 - £15

Contax Filters

27mm Auto Extension Tube	E++ £10
46mm L39 UV filter	E+ £15
46mm Skylight 1A filter	E+ / Mint- £12 - £15
46mm Warm A2 filter	E+ £12
55mm L39 UV filter	E+ / E++ £7 - £15
49mm Skylight 1A...	Unused £15
52mm Ring	Unused £10
55mm L39 UV filter	E+ / Unused £15 - £20
55mm A2 (81B) filter	E+ / Unused £10 - £15
55mm Linear Polariser	E+ / E++ £15 - £25
55mm Protection Filter	E+ / Mint- £15
55mm Skylight 1A	E+ £12
55mm Softar I	Unused £25
55mm Softar II	Unused £25
55mm Softar III	Unused £25
55mm Warm A2 (81B)	Mint- £15
67/86 Ring	E+ £15
67mm Blue 82A	Unused £15
67mm Blu B10 (80B)	E+ £12
67mm L39 UV	E+ £15
67mm Skylight 1A	E+ / Unused £15 - £20
67mm Softar 1	E+ £19
67mm Softar I	Unused £30
72mm Circular Polariser	Unused £9 - £79
72mm L39 UV	Unused £30
72mm L39 UV filter	E+ / E++ £15 - £45
72mm Skylight 1A MC	E+ / Unused £20 - £59
82/86 Ring	E+ / E++ £15 - £20
82mm A2 (81B) Filter	Mint- £35
82mm Skylight 1A	E+ £29
82mm Warm (81A)	Mint- £49
86mm MC Filter	E+ £39
86mm Skylight 1A	Unused £49

Contax G Accessories

C1 Flex Case (RTS3)	E++ / Mint- £15 - £19
F55 Focusing Screen	E+ £9
FW-3 Focusing Screen	E+ £15
16mm Viewfinder G	Mint- £139
21mm Viewfinder G	Mint- £169
Aluminium Case	E++ £75
GC-110 Body Case (G1)	E++ £35
GC21 Case (G2)	E+ £28
GC54 Hood Cap	E+ / Mint- £20 - £25
GG1 Hood	E+ £15
GG2 Hood	E+ £25
GG3 Hood + GG2 + GG1 Hood	E+ £25
GG3 Hood + GK54 Hood Cap	E+ £25
GG3 Hood - Black	E+ £25
GK54 Hood Cap	E+ / Mint- £20 - £25
TLA140 Flash	As Seen / E++ £20 - £49
Autobellows + Copier	E+ £149
C2 Flex Case (ST)	E+ £15
Cable Switch L100	E+ £9
Cable Switch L1000	Mint / Unused £120
Cable Switch L300	E+ / E++ £9 - £15
Cable Switch L300	Unused £15
Cable Switch L500	E+ £15
D-5 Quartz Databack	Unused £19
Databack D10 (N1)	As Seen / E+ £99 - £129
Extension Tube Set	E+ £29 - £35

Extension Tube Set	E+ £15
EyeCup F5	E+ £15
FX Focus Screen	Mint- £20
G11 Rubber Lens Hood	E+ / E++ £10 - £15
G12 Rubber Lens Hood	E+ / Unused £10 - £15
G13 Rubber Hood	E+ £12
G14 Rubber Lens Hood	E+ / Unused £20 - £25
Gelatine Filter Holder	E+ £20
K-841 Metal Lens Cap	Unused £25
Metal Hood 1	E+ £25
Metal Hood 3	Unused £25
P6 Power Pack	Unused £39
P8 Power Pack	E+ £29

Fuji 680 Accessories

40mm Extension Rails (680)	E++ £29
6x6cm Focus Screen (680)	E+ £15
Dioptr -2 (680)	E+ £20
Focus Screen - Grid (680)	E+ £20
Film Screen B (680)	Mint £25
Instant Film Holder Mk1 (680)	E+ / E++ £25 - £99
Instant Film Holder MkII (680)	E+ £39
Magnifying Hood	E+ £89
MkII Mag + 220 Insert (680)	E++ £125
MkIII Mag + 120 Insert (680)	E+ £99
Plain Prism (GX680)	E+ £99



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Polaroid Mag (GX680)	E+ £25	E32 Uva Filter (500/8)	E++ £10
Remote Release MkII (680)	E- £35	E39 Blue - Chrome	E++ £25
Remote Release MkIII (680)	E- £29	E39 Green - Chrome	E+ £15

Hasselblad Accessories

45144 Quick Tripod Coupling	E+ £39	E39 Light Yellow - Chrome	E++ £25
Adjustable Flash Holder (45039)	E++ £15	E42 Green - Chrome	E+ £15
Auto Bellows + Hood	E+ £299	E46 UV/IR - Black	E++ / Mint- £35 - £39
CW Winder + Remote	E++ / Mint- £249	E46 UVa - Chrome	Mint- £45
EL/ELM/ELX Carrying Strap	E+ £10	E46 UVa II - Chrome	Mint- £49 - £55
Extension Arm (45098)	E+ £20	E49 UV/IR - Black	E++ / Mint- £39 - £49
Extension Tube 16	E+ £29	E49 UVa - Chrome	E++ £29
Extension Tube 16E	E+ / E++ £65 - £75	E55 - Series 7 Adapter	E+ £15
Extension Tube 21	E+ £25	E55 Circular Polariser	E+ / Mint- £45
Extension Tube 32	Exc £20	E55 UV/IR - Black	E+ / Mint- £15 - £49
Extension Tube 55	E+ £25	E55 UVa - Black	As Seen / E++ £10 - £35
Extension Tube 56E	E++ £79	E55 UVa II - Black	Mint- £59
Extension Tube 8	Exc / E++ £20 - £29	E58 Orange	E++ £29
Filter Adapter 60/63 (51638)	Mint £20	E60 UV/IR - Black	E++ £35
Filter Adapter Series 63 (40053)	Mint £10	E60 UVa II - Black	Mint- £79 - £89
Flash L Grip	E+ £20	E60 UVa II - Chrome	Mint- £89
Frame Viewfinder (40215)	E++ £15	E67 - Series 8 Adapter	E+ £15
Narrow Leather Strap	E+ / E++ £20 - £25	E67 UV/IR - Black	E+ / Mint- £20 - £49
Pistol Grip	E+ £15	E67 Uva	E+ / E++ £20 - £25
Proflash 4504	E+ / E++ £79 - £99	E67 Yellow/Green	Exc / Mint- £15 - £39
Quick Tripod Coupling	Exc / E+ £20 - £25	ELCOM Close Up Lens	E+ £25
Quick Winding Crank 12on/16on/70 Magazines	E++ £10	ELPET Close Up Lens	E+ £25
Rapid Winding Crank	E+ £29	ELPIK Close Up Lens	E+ £25
Release Cord FK30	E++ £15	Elpro 1 Close Up Lens	E+ £29
SCA390 Flash Adapter	E+ / E++ £29 - £79	Elpro 2 Close Up Lens	E++ £49
Series 93 Retaining Ring	Mint- £29	Elpro 3 Close Up	E+ / E++ £19 - £39
Winder F	E+ £75	Elpro Vla Close Up Lens	E+ / E++ £9 - £12
Winding Knob 500CM	E++ £15	Elpro Vla Close Up Lens	E+ / E++ £9 - £12

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Bay 50 CB1.5	E+ £9	FIXIO Green	E+ £20
Bay 50 CB3	E+ £9	Macrotar Vlb Close Up Lens	E+ £12
Bay 50 CB6	E+ £9	PL Checker (V)	Mint- £35
Bay 50 CR1.5 Filter	E+ £15	Series 6 Neutral Density 4x	E+ £15
Bay 50 CR3	E+ £9	Series 6 Orange	E++ £9
Bay 50 Diffuser DF2	E++ £15	Series 6 Polariser (13358)	As Seen / E+ £10 - £19
Bay 50 Proxar 0.5m	E+ £12	Series 6 Retaining Ring	E++ £9
Bay 50 Proxar 1m	E+ £15	Series 6 UVa	E+ / E++ £12 - £15
Bay 50 Proxar 2m	E+ £15	Series 6 Warm R3	E++ £5
Bay 50 Softar 2	E++ £15	Series 6 Yellow	E++ £10 - £12
Bay 50 UV/Haze	E+ £15	Series 7 Cir Polariser	E++ £29
Bay 60 Proxar 1m	E++ £25	Series 7 Orange (21)	E++ £5
Sky 60 Sky/UV	E+ £20	Series 7 Polariser	E+ £19
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Bay 60 Softar 2	E+ £15	Series 7 Retaining Ring	E+ / E++ £5 - £9
Bay 60 Softar 3	E+ £15	Series 7 UV/IR - Black	Mint- £49
Bay 60 Softar II	E+ / E++ £15 - £20	Series 7 Warm R3	E++ £5
67mm Circular Polarisor	E++ £59	Series 7.5 Retaining Ring (14222)	E++ £15
77mm Sky/UV Filter	E++ £35	Series 8 Circular Polariser	E++ £29 - £35
95mm UV/Sky	E+ / Mint- £45 - £75	Series 8 Orange	E++ £25
Gelatin Filter Holder 50/70 (40690)	Mint £15	Series 8 Retaining Ring (14165)	E++ £15
Gelatin Filter Mount (5) 6093/75 (51705)	Mint £25	Series 8 UV + Retaining Ring	E++ / Mint- £15
Gelatin Filter Mount 6093/75 (51705)	Mint £25	Series 8 UV/IR - Black	E++ / Mint- £39 - £79
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Series 93 UV	E+ £45	Series 8 Uva + Holder	E++ £15
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50mm F2.8 F/FE Lens Hood	E+ £35	Summar Light Yellow	E++ £15
50mm ZV Hood (Silver) Zeiss	Mint- £59	Summarit Green	E+ £15
Bay 50 Hood 150mm	E+ £20	Summarit Light Yellow	E++ £15
Bay 60 Adapter for Proshade 6093	E+ £35	Summarit Orange	E+ £12
Bay 60 Hood 100-250mm	E++ £20	Summarit Red	E+ £15
Bay 60 Hood 38-60mm	E+ / Mint- £35 - £45	Summarit Yellow	E+ / E++ £12 - £15
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Proshade 6093	E+ £39	Telyt 20cm UVa Filter	E+ £12
Proshade 6093 + Series 93 Adapter	E+ £69	UV/IR Filter for 18mm	E++ £79
Proshade 6093T	As Seen £45		
Proshade 93 Adapter	Mint- £49		
ProShade Bay 50	E+ £15 - £25		
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Series 63 Hood 50mm	E+ £20 - £25		
Series 93 Hood 50mm	E++ £35		

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A36 Green	E+ £15	Camera Protector M Cognac (14887)	E++ £75
A36 Yellow	E+ / E++ £10 - £15	E39 UV/IR - Black	E++ / Mint- £39
A42 Swing Polariser	As Seen / E+ £20 - £65	Finger Loop Large for Handgrip	E+ £39
A42 UVa	E+ £20	Finger Loop Large for Handgrip 14648	E+ £39
A42 Yellow	E+ £20	Finger Loop Medium for Handgrip 14647	E+ £39
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Finger Loop Large for Handgrip 14648	E+ £39
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Handgrip M240 14496	E++ £139
M Neoprene Case (Small)	Mint- £29
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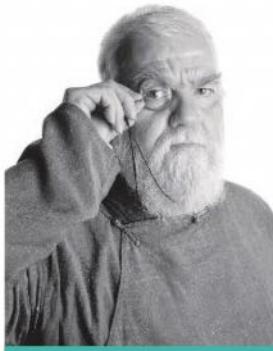
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Final Analysis

Roger Hicks considers...

'Detail of Industrial Building in Massachusetts,' 1940-41, Jack Delano

The US Library of Congress invites the question of whether it is possible to have too much of a good thing. One answer, obviously, is yes. But as an excess of pictures won't give you anything like the same kind of hangover from an excess of vintage Champagne, another answer is no. I pretty much wallow in their galleries.

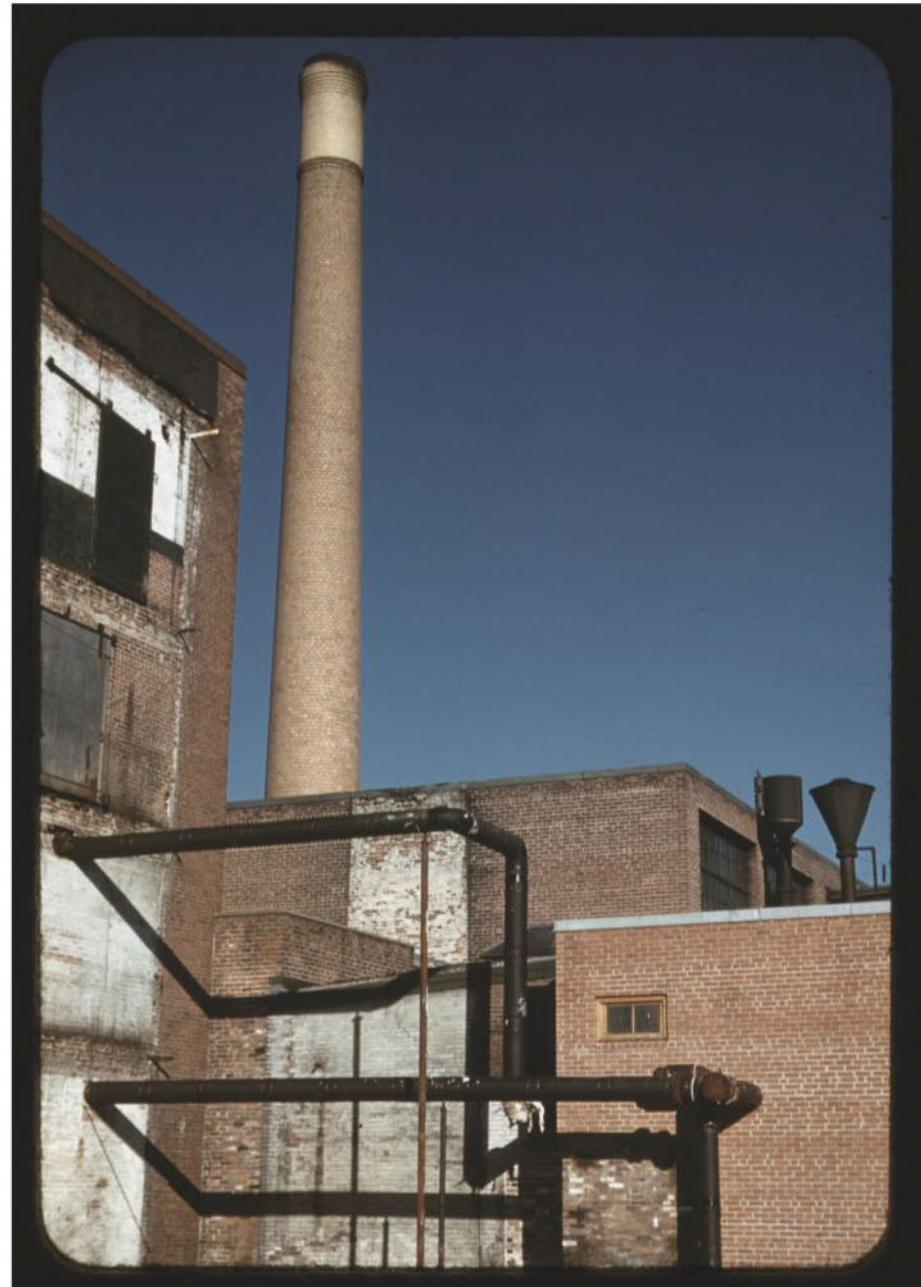
Most of us have taken or tried to take similar pictures to this one, which could have been taken at absolutely any time since Kodachrome was introduced in 1936. Given it was the equivalent of ASA 10, though ASA hadn't been invented yet, a tripod would have been (and almost certainly was) extremely useful: you really can count the bricks, at least where they haven't been painted over too thickly. What really gets your attention, though, is the composition. Well, that and the vile round corners, the result of the cardboard Kodachrome mount.

Brilliant composition

The contrasts of verticals and horizontals are captivating, and they are leavened with just enough diagonals to draw yet more attention to the geometrical rigidity of the composition – above all the shadows and the conical device (condensing chimney?) on the right. And yet, there are other diagonals there, or things that read like diagonals: the right angle in the upper main pipe and (above all) the converging verticals.

They don't converge very much, it's true. My suspicion is that he was on a rooftop or looking out of a high window, and possibly using a longer-than-standard lens, perhaps 85mm or 90mm. But converge they do. There were no 'PC' lenses for 35mm in those days, nor could verticals be 'trued up' in Adobe Photoshop. And yet, somehow, it doesn't matter.

Why not? This puzzled me at first. It still does to some extent, but I think it's because of something I often refer to in this column, namely, that we see what we expect to see. We know, unshakably, what geometrical buildings look like. And we see what we know, the more so because we have been so heavily primed with the brilliant use of verticals and horizontals in this composition.



Then I thought, 'Well, I have a good scan. I can run it through Adobe Photoshop.' So I did, using 'Perspective', then stretching the image by about 10% vertically. It still worked very, very well. But I'm not convinced it was better. This gave rise to two thoughts. One is that

often, I prefer the original of a picture: probably, simply because I saw it first. The other is that you, too, can download pictures from the Library of Congress, play with them in Photoshop, and see whether you can improve on the work of genius.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by an unknown photographer**



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